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## At the Theatres.



First-night audiences at Haverly's are always large, and always enthusiastic. Monday night there was plenty of reason for the size and the enthusiasm of the house, for Bartley Campbell's latest candidate for public favor, the melodrama *Siberia*, is made of such stuff as the people of all classes like to see presented on the stage. There were, besides the usual contingent of newspaper men, many professionals and well-known first-nighters in the boxes and scattered through the parquet. These, with the rank and file of the assemblage, demonstrated their admiration for the author and their appreciation of his new work in a manner that must have been particularly gratifying to him. Several calls before the curtain and vociferous demands for a speech were among the extra honors showered upon Mr. Campbell.

There were none of the disheartening circumstances attending the representation of *Siberia* that are often present on first-nights, for some of the company had already appeared in the drama out in San Francisco, and all of them had acted in it more recently in the Quaker City. The occasion was therefore only *Siberia's* New York premiere. The play is in six acts or tableaux, and twenty-two actors are employed in illustrating it. The first act opens in a town in the South of Russia. Sara (Georgia Cayvan) is the daughter of a Jew; but she and her sister Marie (Blanche Mortimer) are professors of Christianity. Their father, in common with other men of his sect, is frequently the subject of persecution at the hands of Gentile intolerants. Nicolai Neigoff (Gustavus Levick) arrives at the town, which is his home. He has been absent in Moscow for several years pursuing his studies and acquiring revolutionary ideas under the direction of the Nihilists, whose band he has joined. Nicolai falls in love with Sara, of course. The nuptials of Marie and a young mechanic, Ivan Nordoff (W. S. Harkins) are about to be celebrated; but they are interrupted in a somewhat rude manner by a *roué* nobleman, Governor Jaracoff (George Hoey), who is travelling incog. in quest of pleasure through his province with a villainous companion, Michael Sparta (George Thompson). Jaracoff is pleased with the face of Marie, and attempts to embrace her. Nicolai interferes to protect the girl, and Ivan, entering, strikes Jaracoff to the ground. This ends the first act.

Act Two is crammed full of startling incidents, including two murders, a massacre of the innocents, and an out-and-out case of arson. Jaracoff, stinging with the indignity of Ivan's blow, resolves to take revenge by inciting the Gentiles against the Jews, and while the riot is in full blast to carry off Marie to his palace, where she would become a victim to his extraordinary lust. The plan is carried out by Sparta. Sara rushes in, chased by a threatening mob; but she is protected from their fury by Nicolai, knife in hand, and Peter Trolsky (W. H. Lytell), a faithful servant. Balked of their prey, the mob turns its attentions elsewhere, finding good game in Sara's father, the old Jew innkeeper, whom they kill. While the general massacre that ensues is progressing, Sparta abducts Marie. Nicolai and Sara return from a distance, where they have gone for safety, and the latter falls screaming on the corpse of her father. The mob sets fire to the Jewish quarters, and the curtain descends on a picturesque but lurid tableau.

The third act takes place in the Governor's palace. Jaracoff's prey is exhibited to him. He finds the girl demented. The horror of the situation has turned her brain. Jaracoff is not moved by the pathetic spectacle she presents; but as word is brought of the forthcoming arrival of the Princess, his wife, together with the Governor-General (who is on a tour of provincial inspection) and his retinue, he decides to have Marie taken from the palace by Sparta at the earliest opportunity, so that all risk of discovery will be averted. Meantime the Princess, the Governor and attendants arrive and are shown to their respective apartments. At this juncture Sara, who has evidently journeyed to the palace on foot, comes on the scene, accompanied by the servant, Peter, in search of her sister. As Sparta is dragging the latter away, Sara discovers and strives to detain her. The screams of the struggling woman bring in the household. Jaracoff attempts to add Sparta, and Sara stabs him twice in the back. This brings the curtain down.

The fourth act contains very little of value to the plot. What takes place in it might be reconstructed by the characters in the act. Jaracoff is convicted of attempting to

assassinate Jaracoff and is sentenced to the mines of Siberia for life. Peter is also implicated and ordered into banishment for twenty years. Nicolai, who has enlisted as a soldier of the Czar, is present. He contrives, by changing places with another private, who is also a Nihilist, to be sent as a guard with the sorry train of convicts that start over the snowy roads to Siberia, and of which Sara, the object of his love, is a member. The departure closes this act.

The fifth act takes place within the stockade and in front of the guard-house at the entrance to the Siberian mines. The suffering of the exiles is shown by several highly wrought incidents, and the woes of Sara especially are strongly emphasized. Nicolai has organized a revolt among the captives, which is to break forth at the first opportunity that offers. The plan is to escape by flight while telegraphic communication, owing to the breaking of the wires by storms, is impossible between Siberia and Russia. The time for the upheaval arrives when Sara, rejecting the advances of an officer and generously taking the responsibility of another woman's disobedience upon her own shoulders, is condemned to receive a flogging with the terrible knout. The prisoners seize the arms of the soldiers, overpower the latter and imprison them in the mines.

The sixth act takes place in a restaurant kept by Bertrand (Max Freeman) in Odessa. Here the various virtuous characters of the play congregate, previous to sailing on the *Volga* for America, where they are deceived enough to imagine they will receive that magnificent welcome all foreigners imagine awaits them. Jaracoff and his crony, Sparta, appear and threaten to denounce the refugees, one and all; but the Governor-General, who has all the time sat in the rear of the *café*, throws off his Jewish disguise, gives the virtuous party full permission to sail for New York, and communicates to Jaracoff and Sparta the pleasing intelligence that a life sentence to Siberia is in store for each of them. This finishes the play.

From the *resumé* we have given it will be seen that *Siberia* does not depend for its success solely upon probability or even possibility. There is a great deal left to the imagination of the spectator, who is obliged to supply reasons for Sara's escape from the mob in Act One; Nicolai's sudden turning up as a soldier in Act Four; the extraordinary liberty of action vouchsafed the Siberian convicts in Act Five; the concentration of all the people of the play in an Odessa *café*, in Act Six; besides other inconsistencies too numerous to mention. However, melodrama and probability are the opposite of synonymous. So long as the emotions of the audience are sufficiently excited and the eye diverted by rapid and interesting action the object of the writer is fulfilled. It is not our business to scoff at the class of play to which *Siberia* belongs, but to compare it with other efforts of the same character, and show in what respects it falls short of or excels its rivals. Mr. Campbell's wonderful power of appealing to all kinds of people is shown in this play. He takes a subject that might be made romantic by a less intuitive author and works it up on the realistic principle. So strong and surprising is the climax of each act that the observer forgets the impossibilities, or even absurdities, under the crafty spell of Campbell's subtle dramatic tact. The interest which the story of the piece handled in a less clever way would ordinarily excite is intensified by the author's gift of producing a panorama of situations that can only be described by the word absorbing. Possibly the latter part of the drama would increase in effectiveness were a few of the startling happenings, with which the earlier acts are surcharged, taken out; but it must be admitted that, notwithstanding the presence of such a quantity of sensations near the beginning, the melodrama is thrilling throughout. The dialogue is vigorous in the heroic passages, tender in the love scenes and witty in the comedy portions. Campbell's English, if not always as pure and undefiled as the pre-Jonsonian might desire, is at all times direct, never feeble, and often as melodious as that handed down to us from the literary geniuses who were the contemporaries of his ancestors in the little green isle. With the dual exceptions of *The Ticket-of-Leave Man* and *The Silver King*, no modern British melodrama will bear comparison with *Siberia*. It is an infinitely better piece from every point of view than any of that dreadful brood to which *Taken from Life* and kindred compositions belong.

Of the style in which the drama was brought out we can say much in praise. The scenery, painted by John Thompson, was good; but not so good as the play deserved. However, Haverly's never has excelled in the scenic department, and for the improvement visible in this production we must give thanks. The sets in Acts Four and Five were the best. The cast was in some instances very meritorious, and in others mediocre—in other words, it was uneven. Georgia Cayvan carried off the chief honors as Sara. This part is an exacting one, as it calls for the display of emotional as well as melodramatic ability. Miss Cayvan played with admirable discretion, doing the varied requirements of the rôle full justice, and winning hearty applause and several calls. The artistic efforts of this actress are a treat to witness, for in everything new she attempts, one is sure of seeing a performance that is the result of study and the exercise of brain-power. Miss Cayvan goes steadily for-

ward toward a place among the prominent leading women of the stage. We are glad to chronicle her last success as Sara. Gustavus Levick looked as handsome as a picture, and he played Nicolai with a dash and swing that reminded the audience of Osmond Tearle. Blanche Mortimer was good, and did Marie's crazy scene nicely. Mary Mills, a pert and pretty soubrette, would have been captivating as Viva, a market girl, had it not been for her pronounced Western accent. Josephine Laurens, Ray Alexander and Bessie Germon played small parts acceptably. George Hoey's Jaracoff was capital. He is a worthy trustee of his family name on the boards. Max Freeman's part was written in for him. He acquitted himself very well; but the public interest in French waiters began and ended with *Divorçons*. W. S. Harkins, in a character that might have been soppy in less capable hands, was excellent. W. H. Lytell made a good deal of fun. George Thompson was painfully staid. Walter Lennox, Jr., as Christovitch, did a little part well. The guards, prisoners, mob, etc., were creditable; but they were not dressed on that scale of accuracy and substantiality expected in a lavish spectacular melodramatic production.

*Siberia* scored an unmistakable hit. It will run a long career of prosperity, if we mistake not, both here and on the road.

Osmond Tearle is setting the women of New York crazy by his handsome appearance and fine acting in *The Silver King*. While we do not exactly sympathize with foolish infatuations of this sort, we must confess that in the present case there is a great deal of cause offered. At the request of several persons who have written us on the subject, we quote the language in the most striking part of Mr. Jones' play. It is a good specimen of realistic writing, and our readers will agree, no doubt, that is worth the space used in quoting it. Wilfrid Denver (Osmond Tearle) is describing to the faithful old servant, Jaikes (John Gilbert), the horrors that assailed him in a troubled sleep.

DENVER. Stay. I fell asleep. Jaikes, you don't know what a murderer's sleep is? It is the waking time of conscience! It is the whipping-post she ties him to while she lashes and stings and maddens his poor helpless guilty soul! Sleep? It is a bed of spikes and horrors! It is a precipice for him to roll over, sheer upon the jagged forks of memory! It is a torchlight procession of devils raking out ever his inmost secret and cranny of his brain! It is ten thousand mirrors dancing round him to picture and repicture to him nothing but himself! Sleep! O God, there is no hell but sleep!

JAIKES. Master Will! My poor Master Will. DENVER. That's what my sleep has been these four years past. I fell asleep and I dreamed we were over in Nevada, and we were seated on a throne, she and I, and all the people came to offer us their homage and loving obedience. And it was in a great hall of justice, and a man was brought before me charged with a crime; and just as I opened my mouth to pronounce sentence upon him, Geoffrey Ware came up out of his grave with his eyes staring, staring, staring as they stared at me that night, and as they will stare at me till my dying day; and he said "Come down! Come down you wicked secularch! How dare you sit in that place to judge men?" And he leapt up in his grave-clothes to the throne where I was, and seized me by the throat and dragged me down, and we struggled and fought like wild beasts. We seemed to be fighting for years, and at last I mastered him, and held him down and throttled him, and rammed him tight into his grave again, and kept him there and wouldn't let him stir, and then I saw a hand coming out of the sky, a long bony hand with no flesh on it, and nails like eagle's claws, and it came slowly out of the sky, reaching for miles it seemed; slowly, slowly it reached down to the very place where I was and it fastened in my heart, and it took me and set me in the justice hall in the prisoner's dock, and when I looked at my judge it was Geoffrey Ware! And I cried out for mercy, but there was none! And the hand gripped me again as a hawk grips a wren, and set me on the gallows, and I felt the plank fall from under my feet, and I dropped, dropped, dropped—and I awoke!

Wallack's is crowded every night, and seats are booked far in advance.

Mme. Gallmeyer on Monday night created a perfect furor at the Thalia Theatre by her admirable performance of Frau Josephine Grillhofer in the very funny Lustspiel, or vaudeville, called on the bills *Lüftschlösser*, or in English, *Castles in the Air*. She was ably seconded by Max Lube, who was excellent as Julius Hagedorn, a banker, and Adolf, who, as Birkhöfer, the Inspector of Police, was a character study—as usual with this sterling actor. Mme. Gallmeyer created no end of fun by her imitation of Sara Bernhardt, especially when being asked how she could represent that attenuated artist, she replied, roughly, that there was no difference, only that what the one had in length, the other had in breadth. Mme. Gallmeyer is a consummate comedienne, and sings quite well enough for the couplets of a vaudeville. She is a prime favorite in Vienna, and we may certainly add in New York. The orchestra was admirable in its *entr'actes* and accompaniments.

The success of Monte Cristo at Booth's is deserved; for the spectacular features and the excellent cast make the production notable. The audiences are large and liberal of applause. Little Em'ly will be done after Monte Cristo; but Manager Stetson has not yet told his scenic artist to go ahead on the scenery.

Lester Wallack began an engagement at the Windsor on Monday night. It is lucre and not inclination that tempts our Chesterfield to the classic precincts of the Bowery. He is said to hold his nose from the time Fourteenth street is left behind until he reaches the Windsor back-door and *vice versa*. His cab is hung with fragrant flowers and a mammoth atomizer freights the interior air of the vehicle with London-made cologne. The Bowery boys appreciate our Lester's noble sacrifice, for they are crowding the theatre nightly. The company supporting the star is made up chiefly of people who are out of the bill at Wallack's. They do their duty efficiently.

Frank Mayo opened Monday at the Opera House to a good sized audience, and played to

The Streets of New York. The character of late years has been played so much by Mr. Mayo that it may almost be looked upon as belonging to him. He has made it his own by admirable acting. The company surrounding Mr. Mayo is a satisfactory one, and the drama received good treatment in the way of stage setting.

Next week Lawrence Barrett begins a short engagement, opening in Richelieu, and playing Julius Caesar, Yorick's Love, Shylock and David Garrick during the week. Joseph Levy is in town paving the way for the event after his usual energetic fashion.

Gunter's Dime Novel will be brought out at the Bijou next Monday. Active preparations for the production have been progressing for some time. The author is confident of success. In satirizing the yellow-covered literature craze, he is doing an actual service, besides dealing with a subject that abounds in humor.

Old Shipmates dropped anchor at the Cosmopolitan on Monday night. There were enough people present to comfortably fill the roomy theatre, and they received Bob Morris' play with warm expressions of approval. Frank Mordaunt's Captain Marline Weathergaze is a characterization that deserves to live a long life of popularity, for it is a robust, natural picture of a type that should be perpetuated on the stage. The company supporting Mr. Mordaunt was generally adequate, and in one or two cases quite meritorious. Old Shipmates is likely to make money for all concerned during its sojourn in the present port.

In a short time Young Mrs. Winthrop will be half a year old, and yet there is little falling off, if any, in the attendance at the Madison Square. Nevertheless, business is not great, and the end of Lent and an opportunity to bring out a new play will be gladly welcomed by Manager Mallory.

A Parisian Romance, at the Square, gives the means of passing a most entertaining evening. Despite the various changes in the cast, the piece goes smoothly along. Joe Whiting, who plays De Targy, is a bad actor, without the slightest sympathy in his work; but Miss Lewes plays Marcelle so charmingly that the deficiency in the male contingent is overbalanced by the improvement in the female department.

McSorley's Inflation is in its fourth month, and the houses are as profitable as ever. Next month another local piece, called A Muddy Day, will be brought out. It is, of course, to be local and pertinent.

Mother Goose and the Golden Egg remains the Lenten fare at the San Francisco Opera House. Charles Backus returned to his tamboourine this week, after an absence necessitated by illness, and made the theatre ring with fun.

Varney's comic opera, *The Musketeers*, is being done in burlesque form at Postor's under the title of *Riflemen at Vassar*. The scene is transferred to a place on the Hudson, and the nuns are transformed into students at the women's college. May Irwin, Jacques Krueger and Flora Irwin distinguished themselves in this piece. We hope hereafter Mr. Pastor will do more of these burlesques, as they are novel and his company can do them attractively. It must not be forgotten that the annual benefit of Harry S. Sanderson, treasurer of this theatre, will occur on Thursday afternoon, March 22. Mr. Sanderson has friends in all branches of the profession, and many of them have volunteered. A fine bill is promised, and that alone is enough to crowd the house without taking into account Mr. Sanderson's enormous popularity.

Thatcher, Primrose and West's Minstrels opened a week's engagement at Niblo's Garden Monday night, and the attendance both that night and the following one was so large that many were turned away, unable to obtain even standing room. The company is throughout a very fine one; every act is nightly greeted with much applause. The principal features are Thatcher, Primrose, West, Hughey Dougherty, Billy Rice, Frank McNish and the Rankins, who, with the other artists, go to make up a carnival of real fun, pure and wholesome. Much of the old-time minstrelsy is retained, and to it is added a great deal of the new style, which combines better music, more quiet and finish, with the result that the performance is as acceptable to one class of patrons as another. The engagement is limited to one week, and promises to equal in its results their late Boston week, when the receipts went up until they reached more than \$11,000.

Next Monday, The Corsican Brothers, with the Booth's Theatre cast, scenery and accessories, will furnish the bill for this house.

## The Musical Mirror.

The concert given at the Casino on Sunday evening was well attended—in fact at a quarter past eight there were no seats to be had. Salvini was present in great form. The instrumental stars were undoubtedly Madeleine Schiller and Mr. Levy. Miss Schiller is a pianist of the first rank. Whether she rushes

through Liszt or glides through Chopin, she does it with perfect grace and command over the instrument. She is by much the best pianist at present in town. Mr. Levy is too well known to need added renown. In his own style of cornet playing he is without a rival; others may have more tenderness and singing power, but he is foremost in power and brilliancy. Paolo Rossini is a singer full of faults; but she seems to please in spite of them. Clodio did very well indeed. He has a splendid voice, and in a certain way is a bad singer. Miss Ellison has a beautiful voice of contralto quality, and will, we think, become a favorite. Mr. Carleton sang with splendid tone and poor enunciation as usual. The orchestra was good as usual.

The concert at the Cosmopolitan Theatre was numerous attended. Emma Juch looked pretty and sang well. Her voice, when not overburdened, is clear, steady, and well in tune. Mrs. Zelda Seguin-Wallace sang very well in a somewhat by-gone school; but she pronounces her words with perfect clearness—a rare merit now-a-days. Mr. Harvey has a glorious tenor voice and sings well. Miss Margulies played Liszt's Tarantella, and was recalled. She is a very nice pianist. The brass band was a predominant feature; in fact somewhat too salient. Brass bands are very well in the open air, but in a room are somewhat thunderous, nevertheless. Mr. Lax plays the flute magnificently, as is his wont.

Mapleson is coming with the Spring. As he brings us Albani, the purest of sopranos, he is welcome. Also, he gives us that queen contralto, Scaldi, and promises L'Etoile du Nord and Die Fliegende Holländer. So mote it be.

Micaela, another giving forth of Lecocq's rather imbecile opera, *Le Cœur et la Main*, is gorgeously done at the Standard Theatre—a fine orchestra, a good chorus, wonderful costumes, almost too wonderful. The singers, with the exception of Mr. Sweet, who at once established himself as the best baritone we have heard in comic opera, were only middling. Mr. Ryley is excellent as the King, as the lavish applause of the audience testified. Notwithstanding, the opera is dull, both at the Standard and at the Bijou, where it is much better done, as regards the leading artists and chorus. As for the much-disputed orchestration, we must say that, to our poor thinking, Catenhusen's arrangement is better than Lecocq's original score. In fact, the present writer being once in Paris, and needing the band parts of Madame Angot, applied to a leading music publisher for the same, but was informed that there were no original parts, as Mr. Lecocq did not score his own operas, but left that job to the respective chefs d'orchestra of the theatres at which they were produced. *Verb. sup.*

Mr. George Morgan's organ and harp recitals at Chickering Hall are undoubtedly brilliantly successful. Mr. Morgan is one of our standard organists, and as a pedallist is unrivalled; and Miss Maude Morgan shows herself worthy of the *Cymrac* name as a performer on the National Welsh instrument. The *clair-seach*, or harp, which, although pedalled, improved and perfected, is one of Nature's own instruments of sweet sound, like the *crad* or fiddle, and the *pid* or oboe. These matinees are simply delightful.

Patience, by the Boston Ideal Opera company, Friday night, was a very pleasant performance. Miss Stone is the best Patience we have yet heard. Mr. Barnabee is a funny Bunthorne; but woefully mispronounces his vowels; in fact, his diction is that of a Yankee pedagogue, not an English aesthete. Tom Karl sings Grosvenor capitally; but is too anxious in his acting. Miss Philipps cannot by any means rival Augusta Roche as Lady Jane. Miss Burton is a good Angela; the chorus is perfect; every word is audible! and the orchestra detestable by reason of bad parts and stupid conducting. But, why? O wherefore do the three principal officers wear drum-majors' stripes on the arms? Is it because, being principal singers, and not chorists, they imagine themselves higher in grade. Why, all the dragons are officers, else they could not approach the ladies; and be it also known that British officers do not beplaster themselves with gold lace like our bold Mil-lisly.

We have lately had an opportunity of hearing the performance of a very talented girl; for she is only a girl in age, although in musical gifts and experience she is a ripe artist. We allude to Inez Carusi, the harpist. A more beautiful tone or clearer execution we have never heard on that poetic but difficult instrument. The young artist's vocal ability is scarcely second to her instrumental talent. She has an exquisite mezzo-soprano voice, and sings in a good school.

Mr. Charles Dungan, the popular young baritone, is at present with the Hess Opera company, where he is a prime favorite.

The Queen's Lace Handkerchief seems to have taken a lease of the Casino. Well, being a handkerchief, there is no need to blow about it. Suffice it to say that the houses are full every night.



## The Giddy Gusher



ON THORNE'S PARSON CRITICS.

If anything were needed to prove to the profession and the immediate friends of Charles Thorne the folly of putting a man away like a soulless animal, and inviting the majority of the human family to uncork their vials of wrath and junk-bottles of indignation on his tombstone, the outbreak last Sunday in two pulpits should prove it. The anathemas of the parsons can neither make nor mar the future for us; but it is not nice to hear our beloved ones besmirched when they have passed from the world, and the theatrical profession should in all things endeavor to disarm the prejudice existing against them instead of adding fuel to the flames. The words of the old fanatics who had the bad taste to air from the pulpit their opinion of Charles Thorne and laud the pious period put to the existence of Pa Dodge, fell on the ears and influenced the views of many good people whose kindly remembrance it would be well enough to have.

So many citizens allow their thoughts to be arranged for them by their parsons that many a man who for years delighted in the ability of Charles Thorne—who owed to the actor many an evening of restful release from the business cares that infested the day—thinks now that the preacher has told him that one of the worst creatures created went out of the world when Thorne died. That foolish absence of funeral service has opened the doors to admit a cloud of abuse for the entire theatrical profession—which they don't need, unfortunately.

Charles Thorne did as much to make the world pleasant for his fellow-creatures as any man who ever lived. In his private life he never injured the morals of his neighbors. He was mildly indifferent to rules and regulations; but he never glaringly outraged public opinion. On the whole, he set the parsons a very good example. One or two little domestic mistakes make a very good showing in this age of matrimonial multiplicity. He was a quiet, kindly gentleman in his intercourse with strangers; and he was in no sense a bad man to his circle of friends. In no way, outside his ill-advised committal to the grave, had he invited the assault that was made on him in the churches last Sunday.

On the other side, the great merit of Mr. Dodge lay in his big bank-account. I can pick you out a dozen men who have died in the last few weeks, unsung and unappreciated, whose lives have been as pure, whose efforts in behalf of religion have been as great, as Mr. Dodge's, but who didn't have stamps enough to bring 'em into pulpit prominence. The truthful statistician who coolly cut up his dead friends in one church last Sunday, rehearsed the successes of Mr. Dodge, and attributed them all to his rectitude and Christianity. He forgot all about the thousands of irreligious, wicked old pumps who are flourishing like green baize among us—healthy, wealthy and wise. Why! Mr. Dodge was the shining exception to the laws governing the distribution of property.

It really makes no difference to us what the world may say after that eternal deafness of death settles on our world-weary ears. We shall not hear it. The clamor of public approbation and condemnation won't invalidate any ticket issued by Heaven for admission at the gate where St. Peter acts as doorkeeper. But for the sake of those we leave behind, it's best not to provoke criticism or give the preachers a chance to wound the feelings of those who mourn us. We don't want to catch it from priests or laymen, and we mean nothing personal. We do not allude to those noble fellows, John Priest, of St. Louis, or Mart Layman, of Liberty street.

If the pulpit sharps wanted a theme for eloquence last Sunday, why did they not jump in on the proceedings of the twelve hours, dating from Wednesday midnight to Thursday noon? Into no such space has been crowded so much of contrast—so much of the passion, the joy and agony of human life. "The ardent joys, the agonized tears" of this terrible experience we call life. The Gusher is a stolid old girl. She takes it as it comes, with a lot of philosophy, and it takes a good deal to startle her. She strolled in about midnight upon the revels of the Arion. She got fairly saturated with spangles, legs, champagne, Strauss waltzes, cigar smoke and hilarity. She wandered over in the cold grey of the morning, the saddest hour of the twenty-four, when that attribute of "cold

gravy," mentioned in Patience, seems to invest the face of Nature; when the canvass-back duck and Pommery Sec of life seem to be the dreams, and the chiffonier with hook and bag are the reality. She wandered over, I say, to the Brunswick, high-toned and gorgeous, despite Billy McGlory, and she looked in on the parting orgies of the Arion. Bedrabbled, torn, tight and noisy, the last revellers were holding high carnival. A more disgusting spectacle could not be imagined. Courtiers in ribbons, fairies in tatters, knights that day rendered tawdy, duchesses the morning made cooks of—shouted, drank, threw chunks of bread at each other and made the milkman's horn hideous.

The swing of the Arion waltz, the crash of the Arion bands, still rang in my ears when I drifted out of one multitude into another—a hushed and saddened multitude. When the thousands surged to the dance music, the thousands swayed now to the solemn notes of the organ and the clear, pure voices of the altar-boys. The shrieks of wild laughter and the shouts of ribald mirth were displaced by sobs and moans of acutest human agony. A few hours before I had seen a multitude in the wildest gayety part to give place to a carnival procession. Here I saw a hushed and awe-stricken multitude silently open the ranks, and with uncovered heads bow before a long train of little white hearses in which the light of many a household lay shrouded in darkness and drenched in tears. The reeking ribaldry of the Bal Masque faded out, and your Gusher devoutly thanked God for decency and death.

Why didn't the preachers get hold of those great companion pictures? They went to the ball. I'm afraid they didn't get to the funeral. For at 6:30 the Arion breathed its last, and at 9 the services for the smothered school children took place in the huge Church of the Redemption. Anyway, the theme was wider, the lesson greater, than the comparison of Dodge and Thorne, who were both very fair types of men, and have an equally good chance in that tremendous drawing for which we all hold tickets.

## Going Back to the Legitimate.

In company with Sheridan Corby, a MIRROR representative spent a pleasant half hour in the dressing-room of Frank Mayo, at the Grand Opera House, on Monday night. The star was not "on" in the second act of the play, hence a good opportunity to talk was found. The reporter asked Mr. Mayo if it was his intention to return to the legitimate next season. "Yes, sir," said Mr. Mayo; "I shall play the legitimate next season, but not to the exclusion of other plays. Many people still want to see me as Davy Crockett, and I shall play it as well as the others."

"The legitimate is rather expensive, is it not?" "It was for me last season. I never did such bad business in my life, and I lost something over \$23,000 by the experiment; but on this season, from September to January, I had almost entirely recovered my losses, and I shall try again. You see it is an ambition with me. I do not want to play one part all ways, and ten years and over 3,000 performances of Crockett is rather tiresome. Besides, people associate me as much now with Crockett as they used to with Badger, and I am often addressed by people as Mr. Crockett."

"Last season was not your first attempt at legitimate, was it?" "Oh, no. I have frequently played opposite parts to Mr. Booth, at the Boston Theatre, and have alternated Othello and Iago with him a score of times, almost. Then I have supported Kean and Cushman, as well as every star that visited California for a number of years. I commenced my stage career as a boy carrying a spear, and have worked up through every line of business, except where there was any singing required. I have played, with one or two small exceptions, every male part in Hamlet, Richard III., Richelieu, Othello, Macbeth, and in fact all of the legitimate repertoire. My early training and best work was in that line; but after so many years of something else, it is hard to make the public think you are fit for anything more elevated than they are used to seeing you do. Why, I simply lend Mr. Mayo to a character, and when the work is finished then I take him back, and Mr. Mayo is himself, and is nothing in common with the part. I am only the instrument on which these characters are played. Take any part I play and look at me, and you see the figure of Mayo; shut your eye, and listen and you hear the voice of Mayo; use your brain and reason, and you will see Mayo's judgment at work. You do not see Crockett in any of this—you see Mayo; but the majority of people are so familiar with Mayo as Crockett that they confound the thing and imagine that there is but one being and that is the Crockett. The same may be said of Mr. Booth, who brings the same figure, the same voice and the same excellent judgment to make successes of all he undertakes. People do not see Hamlet in Mr. Booth's Richelieu—they see Mr. Booth; and a man would be called a fool who said otherwise. As an illustration, take a violin and play 'Home, Sweet Home' and the 'Last Rose of Summer' on it. Any one could recognize the instrument, and could tell you that it was a violin; but if any one were to insist that they were the same tunes you would laugh at him. So with an actor: he is the instrument on which the various tunes are played. Any one can recognize the instrument, but only the foolish or careless confound the tunes."

"You have a new play called Nordeck; when will you produce it?" "I expect that it will be done in Chicago sometime during the summer." "It is described as a very strong play." "I can tell you better about that after its first night. You see an actor cannot be a good judge of the merits of a play. If he becomes enthusiastic over his own part he studies and plays it to suit himself, and the chances are, although it may be a fine performance, the very fact that he plays it to suit himself makes it fail to reach the audience; and this want of magnetism and sympathy causes a failure. On the other hand, the actor is enthused; but for

reputation's sake he knows that he must do all he can with the part; he studies it, and plays it for the audience, and is surprised at the success he makes. Now, I like Nordeck, and think it a strong play; but what the effect on the public will be, and what they may think, I allow to rest until it has been seen."

"How has this season been with you?" "Up to January it was the best I have had; since that time not so good; yet I have no reason to complain. I started in at Chicago, went West to California, back through Texas and the South and West. I have had a hard traveling season, but a splendid one financially."

"What do you think of the one-night-stand agitation?"

"It is a good move. Many of our good one-night towns are being ruined by bad companies and poor shows. Something should be done, and done quickly, in the matter, and I hope THE MIRROR will discover a feasible plan for abating the evil of overshadowing small towns."

"Mr. Mayo, how much did you pay out for Haviland in Houston, Texas?"

"That was a most sad and mysterious case. I tried every possible way to find out something about him after his disappearance, but could not get a word for some time afterward, when I heard he was in the hospital at Houston. I at once telegraphed Mr. Rielly, manager of the theatre, to pay Haviland's expenses and send bill to me. I paid Mr. Rielly \$56, the amount of bills sent me, and which I last week forwarded to Mrs. Haviland."

## Salmi Morse's Discomfiture.

In response to an invitation from Salmi Morse, a representative of THE MIRROR went up to the Twenty-third Street Theatre, on Saturday evening, to witness a dress rehearsal of the Passion Play, which had been postponed from the Saturday previous, because of the threat of police interference with the production. Mr. Morse had applied to Judge Donohue for an order restraining the police from interfering with the rehearsal, and on Saturday evening the Judge had decided that he had no right to issue any such order, at the same time intimating that if the affair were a private one the police would have no right to interfere with Mr. Morse. On the strength of the decision preparations were made for the rehearsal, invitations issued for the previous Saturday night held good, and some additional ones were issued to magistrates and city officials.

THE MIRROR representative reached the hall a few minutes before the doors were opened, and found Captain Williams and about twenty policemen standing on the sidewalk. The Captain was smilingly answering the many questions put to him by the anxious crowd, the most of whom wanted to know whether he would permit the rehearsal, to which the reply was always: "I shall not prevent any one from going inside, for the more the merrier, as each one will only add ten dollars to the total amount of fines; but I shall obey orders and do my duty."

This was about all the information that could be obtained, and the implied threat of a ten-dollar fine seemed to make a few of the more timid hesitate about accepting the hospitality of Mr. Morse. Nevertheless, something over five hundred persons were found occupying seats when the clock struck eight, the hour set for the beginning of proceedings. Some little delay was experienced, and the bustle and hurry of preparation was plainly heard by those in front of the curtain. Suddenly Morse's voice was heard saying: "This is my private house; I am giving a private entertainment to my friends, and there is no law for interfering with me."

The orchestra was ready, the word was given, and a low, soft melody was played, the sounds of which reminded one very much of a funeral march played on a church organ. The large red curtain was rung up, displaying the handsome act-drop painted by Merry, and which on this occasion evoked some applause. In a few moments this curtain was rolled up, too, and the play began. The scene was the Temple, and about one hundred persons, dressed in the ancient robes, were on the stage. In the centre was the high-priest; behind him, two assistants, and ranged around the stage were the multitude. The opening chorus was progressing when Captain Williams passed across the stage behind the crowd, and going up to Mr. Morse, told him that he must go with him to jail, and that if the rehearsal was continued all taking part in it would also be arrested. C. L. Graves, stage manager of the Passion, then stepped out, waved his hands, stopped the music and said: "Ladies and Gentlemen: Mr. Morse has just been arrested, and I am sorry to say that the rehearsal will have to stop. But, allow me to introduce to you one whose word will have more weight than mine."

At this, like a Jack-in-the-box, the gentleman who is well known in London as Bill Howe, stepped from the multitude, followed by Morse, Williams and Hummel, and while the solemn-visaged Graves was trying to introduce him, he began, in a voice full of tears, etc., to say: "Ladies and gentlemen and guests of Mr. Salmi Morse: I regret to inform you that the unpleasant duty has devolved upon me of stating that in the midst of a concerted piece of sacred music Mr. Morse has been arrested by the Captain of Police of this precinct." Hisses and cries of "Shame! shame!" arose from all parts of the house, the uproar lasting about a minute. Bill Howe then proceeded, in a stronger voice, to denounce the affair as an outrage and ask those present to spread the news throughout this presumably free city of New York, and he would also say that "this is only the beginning of the end." He also stated that when Mr. Morse presented this very play in California, a very high prelate of the Catholic Church, no less than the Archbishop of that diocese, had revised the Passion Play and given it his sanction, and that even with this condemnation he was condemned here without a hearing. [Hisses.] That in California thousands had gone to the theatre with decayed vegetables and over-ripe chicken products to hurl at the actors; but the result had been that those who had come to scoff had remained to pray. Howe talked a little more in this strain, when a voice was heard from the gallery saying that the speaker had seen the piece in San Francisco and did not consider it wrong. Every eye was turned toward the speaker, and some one said it was Charles R. Thorne, Sr. Mr. Thorne was asked to the stage, and from there stated that he had seen the piece twice in California, when such actors as James O'Neill and Lewis Morrison had appeared in it, and he saw nothing but good in it. He said he always considered himself a Christian, and he only felt better by seeing the Passion at that time. He had come to this rehearsal with his friend, Samuel Col-

vile, and he thought the action of the authorities an outrage. [Cheers.]

Loud calls were then made for Mr. Morse, and he came forward, and in a trembling voice said: "I am an outlaw and have no right to speak, ladies and gentlemen. I am refused a license because I want to preach to you Jesus, His greatness and His goodness, and because I have not got a prize-fight on the stage; because this is not a Winter Garden where people can drink and smoke and play cards; because I will not give a licentious exhibition here. I decided that I would not present the Passion in a house that was in debt, and everything here has been paid for in cash, and I do not owe one dollar. Not a person has been hurt in the building; not even a finger bruised while working on it. I have devoted my life to this work, and not another play shall ever be presented behind that curtain here. Every scene and costume is historically correct, and this scene here of the Temple is correct as to dimensions, colorings and all that go to make it up, and my hope was to instruct at the same time that I presented to you Jesus. I have dedicated this temple to that purpose, and I would rather see it burned down to-night and not get one cent of insurance than see it used for any other play. I hope you will agitate this question and see me righted." Applause was frequent during these remarks, and Mr. Morse continued by thanking his friends for their presence, and stating that he would now have to go with his guard to jail.

Bill Howe then stepped forward and said that a request had been made to have the "Hallelujah Chorus" sung, and that it would be. Captain Williams made a motion as if to protest; but in an excited voice Howe continued, saying that this chorus was sung in churches, in private houses and on the public streets, and any sacrilege would be in stopping it. Williams smiled and stepped back, the music struck up, and the chorus was sung, the audience applauded and the curtain went down. The audience dispersed and Morse was taken to the station house, where he gave bond in \$500 for his appearance.

## COURT PROCEEDINGS.

On Tuesday in the Court of Special Sessions, Justice Duffy presiding, the case against Mr. Morse was called. Justices Ford, Smith and White were on the bench with Justice Duffy, Corporation Counsel Andrews, Mr. Morse and Bill Howe, and a host of lookers-on, were in the court-room.

Counsel Andrews, in presenting the case of the city, placed two propositions before the Court: First, Is the Passion Play a play or drama as defined in the law of 1872? Second, Was it exhibited to the public without a license? If both these propositions were true, then the defendant should be found guilty of a misdemeanor, and he asked for his conviction. He then placed Captain Williams on the stand and proceeded to examine him.

Bill Howe jumped up and began a sermon on the morality of the play, and repeating much that he had said on Saturday last, winding up with a motion to dismiss the complaint and saying that the "liberties of all the citizens of New York were trembling on the issue of this case!"

Captain Williams then gave his evidence, which is materially set forth in the report above. In his evidence the Captain said that a spectator offered to sell an invitation for \$5; but Justice Duffy struck this evidence out. The case was closed, and the Justice took the play home, promising a decision this (Thursday) morning.

## THE HOUSE LEASED.

Last Saturday morning the application of Salmi Morse for an injunction restraining the police from interfering with his rehearsal, was refused by Judge Donohue. In a few moments afterward Mr. Morse's lawyers filed into the Register's office a five years' lease of the Shrine to Converse L. Graves. The lease was dated on Friday, the 23d, and the rental is fixed at \$500 per annum, and a condition attached that no play is to be produced without the written consent of Morse. If Graves complies with the conditions he has the option of a renewal. Five hundred dollars weekly would be a small rental for the house, and it is shrewdly surmised that the low figures and the conditions attached to the lease are only another tack taken by counsel, and that a license may eventually be secured by Graves, and that, as Morse stated Saturday night, he will not allow any other play than the Passion to be produced.

## Professional Doings.

Mary Anderson has just invested \$75,000 in property at Albany, N. Y.

W. T. Magee has been engaged by Lester Wallace as stage manager for his tour.

E. G. Stone, business manager of Madame Rhea, is spending a few days in New York.

The advance sale of seats for Nilsson's concert at the Cincinnati Music Hall netted \$7,212.

Since Haverly bought Hague's Minstrels, the business has more than doubled. So much for a name.

Robert McWade will do a new play called Franz Herchelle next season, under R. E. J. Miles' management.

Neil Burgess is going to make some changes in his play, My Opinions, and probably in his company.

The Coliseum Theatre in Cincinnati will reopen March 24, under the management of James E. Fennessey.

John Havlin's No. 2 Fogg's Ferry company is playing the small towns of the West with considerable financial success.

Taffy, by Jerome Hopkins, was presented at a matinee at the Windsor yesterday by the children of Grammar School No. 20.

George L. Smith, business manager of an Esmeralda company, paid his respects to THE MIRROR by a personal call on Monday.

Gus Mortimer will spend next Sunday in New York, and Cheek will be a common commodity for several hours on the Square.

Manager James Dullaghan, of Portage, Wis., telegraphs that he has arranged to book all attractions for Chippewa Falls, that State, from May 1—one night a week only.

William Hamilton has secured a temporary injunction against Birch and Backus, restraining them from selling \$4,000 worth of notes given by him as part of the purchase-money of his interest in the San Francisco Minstrels.

Henry Voightlander, late a member of the Jesse James company, attempted to commit suicide in Williamsburg on Tuesday, by taking a dose of arsenic. He will probably die. He was discharged from the company about ten days ago and has been very despondent ever since.

T. H. Benton, of Chicago, was married on Feb. 24, at St. Ann's church, to Susan Glassford, by the Rev. Thomas Gallaudet.

Bessie Griswold played a scene of Julius, at Fanny Hunt's recital, Monday night, very cleverly. She intends to adopt the profession.

Elliott Barnes is in the city and reports business in Pennsylvania with his Summer Boarders company as far beyond his expectations.

Doré Davidson has made a discovery. He has discovered that Mark Livingston in The Streets of New York is a character comedy part, and so he plays it.

Sheridan Corby, manager of Frank Mayo, is in favor of THE MIRROR movement to reform one-night stands, and will only book to carry out the reform next season.

Emma Bobbitt gave a charming reading last Friday night at Chickering Hall, displaying marked ability as an elocutionist. She was assisted by excellent musical talent.

John E. Ince and company have been playing in Texas since Nov. 1, and are still at it. Can't they get out, or is business so good that they don't want to leave it?

Joseph Proctor has closed his season temporarily. He played last in Lynn, Mass., 24th. Mr. Proctor is now sixty-seven years of age, and has trod the boards nearly half a century.

Topay Venn, of Smith's Furnished Rooms company, made a legal raid on the box-office for back salary, in Rochester, last week. She secured enough to warrant her in continuing with the company.

Harry Meredith has cancelled a bunch of dates in the West to seek drier ground in the East. In consequence, there is much indignation among those local managers who have been left on a wet day.

Edwin F. Mayo, a son of Frank Mayo, is playing Dan, in the Streets of New York, at the Grand Opera House. Mr. Mayo is a chip of the old block and is improving rapidly under the guidance of his father.

Fred Maeder, dramatist and stage manager, of the Arch Street Theatre, Philadelphia, has been spending a few days in New York. His new play for Lisetta Ellani is nearly completed, and he says it will be his best work.

Samuel French and Son have bought the exclusive American right to The Ruling Passion, a strong melodrama, which has for some months past been furnishing entertainment to the patrons of the Standard Theatre, London.

The Gem Theatre (variety), at Bradford, Pa., will close on Saturday night, owing to bad business. Joseph Bayles, the manager, will take charge of the Kennedy's, members. Bradford used to be a pretty particular variety town.

The war between the rival houses in Topeka, Kas., is likely to end very soon. The stockholders of the new amusement edifice have adopted the name Grand Opera House. So Manager Crawford will have only legitimate competition to face.

Charles Crouse, business manager of Salsbury's Troubadours, is fast regaining his wonted health and spirits. He has just received some very handsome life-size photos of Nat Salsbury and Nellie McHenry, which he has had framed and hung in the office of Spin and Smart.

Sam B. Villa writes: "The Villa combination have had a most successful season in Iowa, and in spite of terrific storms have not missed a night or a train. The treasury is rapidly filling, and the company are all well. We play in Chicago in May."

Francesca da Rimini will not be played by Barrett during his return engagement at the Grand Opera House next week. Week of the 18th, in Philadelphia, Francesca only will be put on. The latter is also a return engagement. Mr. Barrett takes a rest week of 19th (Holy week).

John H. Havlin, Minnie Madden's enterprising business manager, has secured the lease of a new theatre in Cincinnati, which will be ready for occupancy Sept. 1. The new theatre will be built on the present site of Thom's Hall, on Central avenue, between Fourth and Fifth streets.

Haverly's 'New Minstrels, under management of the energetic Kit Clarke, have "caught on" in Ohio. The company is to be a permanent concern, its success having determined Mr. Haverly in this course. Tom Sadler, Bob Hooley, Dan Thompson and the German Brothers were to join it Feb. 2.

The Comley Dramatic company is organizing. The last member enrolled is Eben Plympton, who will create the leading part, Last Dart, in E. J. Swartz's Princess Chuck. Mr. Comley informs us he has booked nearly the entire season, and already thinks of starting a No. 2 company for the smaller towns.

Helen Vincent has accepted a liberal offer from an appreciative manager to present in a prominent London (England) Theatre a series of rôles from her well-selected repertoire; after which she will make a professional tour of the provinces, returning to this country in time to commence her starring tour early in the Fall. She sails for Europe March 1.

A precious theatrical pirate craft, called the Newell and Scott Dramatic company, applied to Manager Dullaghan, of Portage, Wis., for a date for Squatter Sovereignty. Mr. Dullaghan promptly communicated with M. W. Hanley, and the latter is after the bogus Squatters. This company is also doing Muldoon's Picnic.

The following is an extract from Don Platt: "Vera, Oscar Wilde's play, was read to me by Clara Morris, and she concurs with me in admiration of Oscar Wilde's effort. The plot is simple, yet of the deepest interest—an interest that begins with the first scene and deepens until the story culminates in the last. The characters are all clearly defined and well sustained, the dialogue strong, sparkling and at times eloquent, while the situations are singularly effective and dramatic. I hope that you may make it a grand success."

Dion Boucicault has engaged Ada Dyas, Sadie Martinot, J. J. Wallace, Ben Maginley and H. B. Bradley as members of his supporting company in New York. Mr. Boucicault will arrive in the city March 5, to engage the other members of his company and to give personal attention to rehearsals and preparations for his opening at the Manhattan, March 26. He has given up one week of his Boston engagement and his two weeks on the road for this purpose, and will only play his company two nights out of town preparatory to his opening here. Every detail of the production will receive the personal attention of the author and actor, and success will be assured if not gained.











## NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR

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## MIRROR LETTER-LIST.

Avelling, Henry (s)  
Alexander, John E.  
Alliston, Annie  
Aldrich, Lillie  
Atchison, Thos.  
A. K.  
Bancroft, Helen  
Burgess, Neil  
Berry, W. S.  
Bowers, Mrs. D. P.  
Brignoli, Sig.  
Burrows, J. O.  
Cahoon, Harry  
Caulman, Alex.  
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Collins, Stand. Op. Co.  
Cullender, Consolidated  
Carleton, W.  
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Corbyn, Sheridan  
Chipman, A. Z.  
Chapman, Amy  
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Carson, Emma  
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Dairs, A. W.  
Dowling, J. J.  
Durling, Susan, Mgr.  
Don, Laura (s)  
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Eytling, Walter  
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Edgar, Geo.  
Evans, Frank  
Framer, K.  
Fisher, Chas. (package)  
Fisher, F. D.  
Foster, Archie  
Farwell, C. L.  
Foots, Richard  
Frobisher, Prof. J. E.  
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Freeman, Max  
Gulford, D. C.  
Gill, William  
Gunter, Archie  
Gaylor, Chas.  
Gay Family, Mgr.  
Gerrard, Julian  
Garrett, Lillie  
Gray, Mary  
Guent, Edward  
Giroux, Louise  
Hall, Pauline  
Haradon, Agnes  
Hinds, John T. & Mrs. J. T.  
Havlin, J. H.  
Hawwood, Louis (tele., etc.)  
H. L. B.  
Herman, H.  
Hutchings, Frank M.  
Hovey, J. S.  
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Ince, Joe, E.  
Johnson, Jennie  
Johnson, Theodore  
Johnson, G. W.  
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Kester, Geo. W.  
Kent, S. Miller  
Karrington, Frank  
Le Braas, J. O.  
Lee, Amy  
Lytell, W. H.  
Lomburg, Prof. Louis  
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Lawrence, Geo.  
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Martin, Luke  
McDonald, Mr.  
Morris, Frank  
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Madden, Minnie  
Mosley, Thomas  
Madigan, E. H.  
Malone, Jno. T.  
Morrison, Lewis  
Morris, Isador  
Morrison, J. W.  
Moore, J. C. (s)  
Mocley, T. H.  
Moore, J. E.  
Morris, Clara  
Monteaster, Geo. L. (s)  
Magie, J. G.  
Moreland, A. C.  
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Putnam, Katie (s)  
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Riel, A. H.  
Recacocha, Juan de  
Robb, J. H.  
Russell, John  
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Semson, Harry W.  
Stockton, Ella  
Sark, Frank  
Schwartz, Alonzo  
Sturges, A. A.  
Strang, Wm.  
Skill, J.  
Sylvester, Henrietta  
Sergeant, H. J.  
Stafford, Wm.  
Stevens, James  
Simpson, A. L.  
Sydney, A. W.  
Stevens, E. A.  
Thomson, Marion  
Thomson, Chas. W.  
Thompson, Geo. W.  
Tillotson, J. K.  
Thorne, Mrs. C. R.  
Verona, Saidee  
Verna, Busia  
Valentine, O. W.  
Vaugh, Harry  
Wodiska, E. (s)  
Well, Oscar  
Woodhull, Harry  
Wetherell, E. J.  
Williams, Gus (s)  
Walidro, Lizzie  
Williamson, J. H.  
Wowsy, Rose  
Ward, F. B.  
Wheeler, May  
Woffington, Peg  
Watson, S. B.  
Wingfield, John  
West, Robt.  
Wyckhoff, Frank N.

\* \* \* The New York Mirror has the Largest  
Dramatic Circulation in America.

## Absurdities of the Stage.

How strange it is to watch the contortions with which mediocre actors strive to put what they call "character" into their impersonations. Has one of these to play an old man, straightway he bends his hams as never hams were bent by nature; he drags his feet along as if they were snow-shoes; he shakes his noddle, and fumbles with his hands, and his voice dwindles into a childish treble, "pipes and whistles in its sound." Why, we have actors, and of reputation who have played Sir Peter Teazle like a doddered octogenarian—Sir Peter Teazle, who is, by his own showing, only fifty years of age, and capable of inspiring a very enduring affection in the breast of his likely young spouse, the brilliant Lady Teazle. And then how they "suit the action to the word!" We have seen a Grosvenor in Patience who, when he spouted the line, "A great big squirt was his favorite toy," was fain to imitate the action of a squirt as if he was going to irrigate his audience without their leave. Singing actors are especially prone to this absurdity. For the most part a singer is not an actor, and to make up for the conscious deficiency he indulges in an unnatural and exaggerated system of gesture most painful to behold.

In this most mixed-up community, it is strange, too, to notice the varying accents of the people employed to represent the characters in a play. We lately witnessed a production by very competent artists, in which the Hero (very well acted otherwise) spoke with a sweet Kilkenny brogue that brought us, in imagination, to that city of "fire without smoke," whose boys are reported to be "nate roaring blades." The Villain of the piece evidently came from the land of wooden nutmegs; the heroine was Cockney to the ends of her toes; the virtuous Peasant was German, and the young Lover was so evidently a Liverpool that one could smell the

docks, only to hear him speak. An *olla podrida* of acology, truly.

And how persistently people with wigs will keep their hats on in court scenes. They do not feel the wig on their heads because of the wig, and therefore they never take them off, no matter in what august presence they may stand. And those sticking-plaster boots—heavens, what integuments! Gens d'armes, especially, rejoice in such on the stage, where nearly everything is conventional.

And the bows! Why, we saw a liveried servant only last night, at one of our leading theatres, put his hand on his heart—or rather his stomach—as he bowed on receiving the orders of his master. Did anybody ever see that in real life?

## The Buttered and the Unbuttered

There are critics and critics. Some have plenty of time to write in; others have to fire their shots at the word. The lordly arbiters of opinion who deliver their thunder from the vantage-point of a great and well-established newspaper have a very different task from that of the poor waiters on Providence who sit dolefully in the time-room praying for a detail, and often praying in vain. Mr. Wiggins, of the *Daily Advertiser*, gets a fat salary and perquisites innumerable, while Jack Straw, of the *Morning Trumpet*, has to swing his heels in a cold hall and trust to luck to be ordered off to report something, failing which detail he gets just nothing at all for his day's wearying. Mr. Ceramic, of the *Daily Pursuivant*, has a couple of comfortable seats, or perchance a box, in a theatre wherein to concoct his æsthetic lucubrations, while poor McCurley, of the *Report*, has to stand at the back of the orchestra and crane his neck to catch a stray word from the stage, and instead of inditing his opinions on fair foilscape in a cosy room, must rush off to the nearest beer hall, where with a stub pencil, he scrawls his notes on the back of dead "copy" surreptitiously obtained by favor of the proof-reader. And yet the Constitution of the United States declares all men free and equal.

Is it any wonder that the criticisms of the minor papers should be tinged with acerbity, that the poor scribe who does space work should be harder to please than the bloated place-holder who draws his honorarium weekly whether his copy be printed or not? Bad whisky and rosined beer do not tend to charitable judgment so much as do champagne and burgundy, and Jack Straw or Tom McCurley will give many an actor fits when the more ponderous critics would slobber them with the oil of their proper fatness. A full stomach is a patent mollifier of the judicial faculty, and a warm overcoat maketh a soft heart. Wherefore, O stars! store up your notices from the leading papers in gilt-edged scrap-books with Mark Twain's patent gummed leaves; but evade the stings of the lesser gaffies of the press lest their prick irritate the mental epidermis even as that of a New Jersey mosquito.

There are two ways of avoiding the whips and slings of these guerilla critics: You can either treat them with contempt or treat them with—

## A Way Out of It.

The Passion Play will in all probability never be done in New York. Had Mr. Morse acted like a sensible man he would have abandoned the project when it was defeated over two years ago. The sentiment of the community was very forcibly expressed then, and Mr. Morse could not have mistaken the fact that public opinion was utterly opposed to his scheme. With a pertinacity that we could commend, were it exercised in a more rational spirit, he has challenged New York again. This time the courts, the Mayor and the police were required to show Mr. Morse that the inhabitants of New York will not be forced to countenance an exhibition to which they are steadfastly opposed.

Signs of a falling-out among Mr. Morse's abettors appeared yesterday morning in the *Herald*. Two of the backers are humorously called by the employees of the Passion, "Number One" and "James Carey," but the real names of the gentlemen thus playfully nicknamed are Roberts and Eaves. In the *Herald* article Mr. Roberts denied any immediate connection with the concern. This is contradicted by Mr. Morse's coadjutors; but it is not surprising that Mr. Roberts, who kept a candy shop in California, should deal out taffy to the *Herald's* innocent reporter. Mr. Eaves says he holds a fourth interest in the production, which is also denied by Mr. Morse's friends. If his statement be made of fanciful fabric, so much the better for Mr. Eaves who, will be less out of pocket.

We understand that several responsible theatrical men have offered to take the

Shrine off Mr. Morse's hands and convert it into a regular place of amusement. That is the best way out of the difficulty, and we counsel Mr. Morse—who obstinately refuses to listen to the proposition—to reconsider the matter, lay the MS. of his Passion on the shelf and submit to the dictates of reason and disinterested advisers.

## Victoria Reynolds.

The pretty face of a Bijou favorite appears on the first page of THE MIRROR this week. Miss Reynolds has shared in all the recent Bijou successes. She is a clever actress, a good singer, and has a fine stage presence. On the stage, all that she does betokens conscientious effort and a desire to please. None of her sisters in the profession are more painstaking, and in every part she has undertaken she has shown an ability to do something higher in the scale of light opera in which she has been recently appearing. A few seasons ago she was a prominent member of Rice's Surprise Party. In person, Miss Reynolds is a petite brunette, with clear-cut features. She is a charming little woman to meet in private life, and at the same time is modest and unassuming in demeanor.

## Personal.



FOLLIN.—The above is a portrait of Alfred Follin, a gentlemanly young actor who was until recently a member of the Passing Regiment company. He was offered a part in Colville's Long Strike; but as he did not deem it exactly suited to him, he declined it. He is at present disengaged.

SALVINI.—Young Salvini returns to Italy at the close of the present season.

ELLMENREICH.—The tragedienne arrived in Chicago on Sunday from the Pacific Coast.

HOEY.—Mrs. John Hoey was at Haverly's on Monday night to see her son George play in Siberia.

MITCHELL.—W. W. Mitchell, the manager, will make the Metropolis his permanent abode.

CHANGES.—A few changes have been made in the Silver King, and one or two superfluous minor parts struck out.

RIDDLE.—George Riddle, of *Edipus* fame, played Romeo to Mary Anderson's Juliet at the Hub on Saturday night.

CLARKE.—George Clarke was taken suddenly ill last Saturday, and another man had to be substituted as Douglas Winthrop.

THEO.—Mme. Theo has been re-engaged for an American tour, and will make her reappearance at the Casino on March 16.

DEMPEY.—Louise Dempey goes on the road with Kate Claxton to play the Countess in *The Two Orphans*, opening in Trenton tonight.

MAHN.—Harry Mahn has retired from the management of the Arch Street (Philadelphia) Opera House. A fortnight of Norcross was enough.

KEENE.—It looks as if T. W. Keene is going to be one of the fixed stars in the tragic firmament. His business of late has been very large.

KELLOGG.—Fanny Kellogg closed her concert season in Cleveland last week. Her appearances were principally in the South and Southwest.

GROVER.—Leonard Grover's new play, *The City*, did not make a hit in San Francisco on Monday night. But Old Fel received lots of recalls.

MILES.—Robert E. J. Miles, of Cincinnati, will reach the city to-day to look at the Bijou Opera House, which he has leased for next season.

TRIBUTE.—Barney McAuley and the ladies of his company visited the grave of Caroline Richings-Bernard, in Richmond, last week, and covered it with flowers.

HEALTH.—Manager John Cannon and wife, of the Theatre Comique, accompanied by Gertrude Granville (Mrs. Tony Hart), have left for Hot Springs, to be gone six weeks.

MURRAY.—Randolph Murray denies that he has married Pauline Markham. He says that neither himself nor the lady could enter into a marriage contract without committing bigamy, as he has a wife, and she has a husband who is a Major in the U. S. service.

EDWARDS.—W. A. Edwards, manager of the Ensign company, playing Rooms for Rent, reached New York yesterday, the company having closed the season last Saturday.

BACKUS.—Charlie Backus has so far recovered from his recent illness as to be able to resume his end of the San Francisco Minstrel log, and he began holding it up on Monday last.

SHANNON.—J. E. L. Shannon, a well-known newspaper man in Aurora, Ill., will go into the theatrical business next season. Mr. Shannon is the Aurora representative of THE MIRROR.

PATTI.—Madame Patti spent Tuesday in the city, and left yesterday for Boston. She received many callers during her few hours' stay and expressed herself as delighted with her tour.

CORELLI.—Blanche Corelli has returned to the Hub from the land of Blue Noses. The tour was a case of roughing it. She has received an offer for concerts at the Casino, this city.

TEARLE.—Osmond Tearle has kept count of the requests he has received for autographs since he first arrived in this country. They number 487. The majority of them are of course from women.

ARIZONA.—John Burke is interested in some mines in Arizona, and thinks that he will next season devote all of his attention to them, unless some good offer turns his way in the theatrical line.

DEAGLE.—Jessie Deagle, Frank Frayne's leading lady, is a daughter of George Deagle, the one-time proprietor of Deagle's Varieties, St. Louis, a once-famous amusement resort in the Mound City.

VENUS.—Lack of preparation compelled a postponement of *The Black Venus* at Haverly's, Chicago, on Monday night. It was produced the following night, with Annie Ward Tiffany in the title rôle.

COMMITTEE.—A select committee has been sent to Albany to secure the passage of the bill transferring theatrical license money to the Actors' Fund. This is a good move that should have been taken a month ago.

ANDERSON.—Mary Anderson is determined to have the best talent obtainable for her English tour, and to that end she has made an offer to James O'Neill to become her leading support. Mr. O'Neill has not as yet accepted.

ACCIDENT.—Frank Paul, manager of C. B. Bishop's Strictly Business company, accidentally shot himself in the leg at Wheeling, W. Va., the other day. Dr. Bishop extracted the ball, which had only entered the fleshy part of the leg.

CAMPBELL.—Bartley Campbell's speech on Monday night was capital. He completely won the hearts of the audience, after winning their applause, by alluding touchingly to their kindness to him and, as he expressed it, his "little plays."

COLLINS.—Martha Wren Collins, who has been playing in Cad the Tomboy with Leonard Grover's company on the Pacific Coast, has tired of the glorious climate and is on her way to rejoin her husband, Manager Collins, of Heuck's Opera House, Cincinnati.

CLAPHAM.—George T. Clapham, manager of T. P. and W.'s Minstrels, says their season has been an exceedingly good one, and that there is no truth in any rumor of a consolidation with any other organization. The present company is re-engaged for next season.

MCCAULL.—Col. McCaull will send his Bijou company in Heart and Hand to Philadelphia next week, and thence to Chicago for two weeks. The Lace Handkerchief company close their season at the Casino on the 10th, and at once begin their tour West, going as far as San Francisco.

MARBLE.—Earl Marble visited this city Sunday, returning to Boston Monday evening. Mr. Marble edits the *Folio*, and since he took the editorial reins in hand that admirable musical journal has nearly doubled its large circulation. Mr. Marble's opera, Maud, will probably be done here before long.

ESSAYS.—We beg to call the attention of our readers to the series of historical essays on the drama now running in our columns—the deep research and accurate details of which, unaccessible to any one but the author, render these essays most valuable to all who are interested in dramatic art or literature.

FERGUSON.—W. J. Ferguson will create the principal part in Gunter's Dime Novel. It was first offered to William Elton, who was delighted with it; but Mr. Wallace refused to let his comedian go, although he will not be wanted in the bill at Wallack's for some time, if at all during the rest of the season.

LYNCH.—Leigh S. Lynch, treasurer of the Union Square Theatre, was presented on the 16th by the James A. Garfield Lodge, 2,616, K. of H., with a large and handsome gold badge of the order. It is one of the prettiest things of the kind we have seen, and is suitably inscribed as coming from admiring brothers to the worthy Deputy Grand Dictator of the State. Mr. Lynch is very proud of the honor conferred on him.

GOODWIN.—Frank L. Goodwin, manager of Jeffreys Lewis in *La Belle Russe*, spent several days of the week past in New York, preparatory to his trip to California.

The season past has not made much money for Mr. Goodwin; but the reputation left behind is sufficient to justify him in going over the ground again next season. The gentleman has just bought David Belasco's *Strangers* of Paris, and is negotiating for its production in

this city at an early date. This is the place that Osmond Tearle made a hit in San Francisco, and it is likely that the piece will either be done at Wallack's or Booth's.

BARRETT.—Lawrence Barrett's opening at the National Capital on Monday night was an ovation. There was a very distinguished company present. The President, Mrs. McKim and other ladies occupied a box. In the opposite box were Chief-Justice Waite and family. Among others in a theatre party gotten up by Hon. Clayton McMichael in compliment to Mr. Barrett and Hon. George H. Boker, author of *Francesca da Rimini*, were: Secretaries Frelinghuysen, Chandler, Howe and Lincoln, Attorney-General Brewster, Associate Justices Miller, Matthews, Bradley, Woods, Field, Blatchford and Schofield, Judges Cox, Wiley, McArthur and Hagner, Counselor Corkhill, Generals Sherman, McClellan and Drum, Hon. Francis Walker, Senators Bayard, Hale, Hill and Tabor, Hon. Daniel Dougherty, General Lloyd Aspinwall, R. G. Ingersoll and numerous others. Most of these were accompanied by members of their families. It was regretted that Hon. George H. Boker, Secretary Teller and ex-Secretary Blaine were unable to be present. They sent letters of regret. After the performance a banquet was tendered the star at Mr. Blaine's residence.

## The Man Who Sold Fedora.

M. Mayer, who effected the sale of Sardou's *Fedora* to Fanny Davenport, sends us the following letter in reply to certain statements made recently by Mr. French in these columns:

82, BOULEVARD HAUSSMANN, PARIS, Feb. 3.

Editor New York Mirror:—  
DEAR SIR:—I was rather surprised on reading your article entitled "Henry French Latest Purchase," Mr. French affirms that he has bought Mr. Sardou's play of *Fedora*. Mr. French thinks he will make some arrangements for its production. Although I cannot prevent such statements being published, I may prevent against them, and I hope that you will be impartial and give hospitality to my few lines.

First, allow me to inform you that Messrs. Samuel French & Son have only a joint interest with me in the American right of several French plays, including Mr. Sardou's last success, *Fedora*.  
According to my agreement with French & Son, they have no right to buy any plays in France, nor sell a French play in America, without my consent.  
For their interest in Sardou's last drama they have paid me but a very small share. Henry French, however, made several offers by telegram for *Fedora*, which clearly prove that neither H. French nor S. French & Co. have any right whatever to sell a French play in America without my consent.

I refused their ridiculous offers and sold the American right to Miss Fanny Davenport.  
Messrs. French & Son have no contract with French authors. Should there be any, they have only been concluded with my consent. I alone have contracts with the Parisian authors, and almost all such contracts have been concluded before I entered into any arrangement with Messrs. F. & Son. Mr. French speaks of me as his "French agent." I think it is the reverse: these gentlemen are my agents for America, as I allow them a percentage for their trouble and expenses. I have only one written to Mr. Henry French respecting *Fedora*, and told him, as he did my business so badly, both a literary and financial point of view, I was compelled to take matters in my own hands, always reserving Mr. French the share due to him according to our contract.  
Why did I take this step, which I think is in the right direction? Why did I not place the newly acquired drama, the greatest success of the year, in the hands of my American agents?

In consequence of your article (Jan. 6), inspired by Mr. Henry French, and of the unsatisfactory management of the plays of which I am proprietor, I find it my duty, as representative of certain French authors, to take matters in my own hands, and treat direct with managers and artists.  
Hoping that I have not overstepped your kind hospitality, I remain, Respectfully yours,  
M. MAYER.

A reporter called at Mr. French's office, and speaking of what Mr. Mayer says in the above letter, asked him for a statement of his side of the question.

"Well," said Mr. French, "taking the thing in order, we have a joint interest in certain contracts with Mr. Mayer, which he made with certain authors in France, and we cannot buy plays from any authors with whom he has such contracts; that is as far as we are tied in the matter of buying or selling the products of the French authors."

"So far as our paying Mr. Mayer a small share of the purchase-money of *Fedora* is concerned, the case is just this: Mr. Mayer went to our bankers in Paris, and telling them that he wanted to purchase *Fedora* for us, drew out share of the money he was to pay Sardou, which was sixty per cent. of the whole, and this is what he calls a small share."

"He says we made him several offers for *Fedora*. This is not so, for we never made him an offer, as we already had paid him our share of the purchase-money. Nothing was ever said about offers except that I called my father in London what I had been offered for the American right to the play. Again, Mr. Mayer says we have no contract with French authors. No, we only have a half interest in all contracts which he has, and we paid him for that interest one-half of all purchase-moneys, besides a premium to him personally. Several of the plays have made for us small fortunes, and Mr. Mayer has received his full share of the profits. On *Odette* we lost about \$5,000; but every other play sent here has made money, and some of them could hardly be put in a shape to present to an English-speaking audience; they were too Frenchy in tone and sentiment."

"We have a contract with Mr. Mayer, and we propose living up to it to the letter, and trying to make him do the same. He is now in our debt some six hundred and seventy pounds sterling, and I have just received a letter from him asking me to cable him \$10,000. What he wants it for I do not know, as we do not owe him anything; but he does owe us. The letter refers to *Fedora*, and asks us when we send the money to tear up all contracts. That is a foolish request, and I shall do nothing of the kind. If anything more is said of the matter, I want to be heard from."

"Anything else new, Mr. French?"  
"Yes. My father has just bought *The Ruling Passion*, now running at the Standard in London, and it will probably be produced here in the Fall."



## The Usher.



During one of the performances of the Ideals at the Fifth Avenue, last week, a black kitten ran on the stage, surveyed the audience with an unflinching eye and then settled down comfortably just in front of the tormentor on the O. P. side, to witness the rest of the performance. Marie Stone approached her feline rival and sang sharp and flat at her in the hope of scaring her away. But she failed to stir young Tabby. Next Myron Whitney tried his basest notes on the calm and collected cat. It was no use. A musician rolled a programme into a hard ball and threw it with unerring aim at the interloper's head; but the kitten never moved. The audience roared, and the act of The Marriage of Figaro proceeded to its close without further attempts to annoy the little animal who watched the piece till the curtain descended.

Joaquin Miller is printing '49 in story form in *Leslie's*. The characters of the play are considerably elaborated and the opening chapters read well. Mr. Miller reached home from the South and West last Friday.

Perugini, like most tenors, is gifted with a liberal supply of gall. He approached Edward Aronson at a Sunday night Casino concert and asked for a seat.

"The orchestra is all sold," said Aronson, "and people are standing up five deep at the back. I can give you a seat in the fourth or fifth row of the balcony. I am sorry I can do no better, but that is all we have left." Perugini's eyes snapped and his face flushed to the hue of the red, red rose.

"I never was so insulted in the whole course of my life," he shouted in high C anger. "You shall hear more of me." Aronson hopes he will, for he likes Perugini's sweet singing.

For the Summer season, at the Boston Museum, Jack Howson is beginning to make extensive preparations. The minor members of the company are being engaged. I believe J. H. will bring out his pet piece, The Violin Maker of Cremona, during the engagement. By the bye, Mrs. Howson and Howson, Jr., who went to Fortress Monroe a few weeks ago for their health, got home Saturday.

Considering the exceedingly brief period that Lilly Post has been before the public, she has made wonderful progress. She made her debut only three years ago in San Francisco, and until after she came East with the Melville party she was not regularly employed. In Patience, Olivette, The Snake Charmer and The Queen's Lace Handkerchief she has deservedly won much commendation. At one time I thought she would far surpass Lillian Russell as a light opera prima donna. The thought was rash, and events have not justified it; but Miss Post certainly has proved a dangerous rival to the other charming lady, and on an even ground. She has not yet accepted an offer for next season. She has received a flattering proposition to sing a season in London. Let it be hoped she will decline it, for New York has need of just such clever women.

Edwin Booth has broken his Vienna engagement because a manager in that city failed to keep a certain clause of his contract. His German engagements have been as profitable financially as in point of fame. The tragedian will, on account of the Vienna matter, sail home earlier than was at first expected. He may be looked for in April. Now if the Cincinnati Dramatic Festival folks are as sagacious as they ought to be they will take advantage of this and secure Booth for one or two of their performances. The disastrous floods may cool their ardor for a time, but the Westerners quickly recover from the effects of misfortune, and by the first week of May the Ohio's overflow will be almost forgotten.

Downing Vaux (the fiancé of Miss Edwina Booth) and his sister reached New York last Friday after a brief visit to Mr. Booth in Germany. They say his health is robust and his impression on the Berlin people most gratifying. Mr. Vaux has not entirely recovered from the painful accident which befel him shortly before his journey abroad.

I don't pin much faith to the frequent reports that Edward Stokes is to build a theatre. Nearly every piece of New York property on

the market has been connected with his theatrical schemes by the newspapers. I must do Mr. Stokes the justice to say that he does not personally circulate these yarns; but from whatever source they emanate, the fact remains that their constant iteration adds more or less to the trade of the Hoffman House bar.

The Petersons have printed a translation of Feuillet's novel, "Un Roman Parisien," from which the piece played at the Square was dramatized by the author. It is a readable book; but even if it were not direfully translated, I doubt if it would interest the reader as intensely as it does the play-goer.

Boucicault has produced The Amadan in London at the Richmond Theatre. But one performance was given, and that merely for copyright purposes. The clever *Referee* says that the piece was done "on the strict q. t." Since Mimi and the dramatic terror with which he inaugurated his short stay at Booth's some seasons ago, Dion has fought shy of bringing out his plays first in New York.

A nigger with the euphonious nom de theatre, Paul Molyneux, is playing through the English provinces. He bills himself as "The great American Creole tragedian, so justly entitled the Black Roscius." He plays Othello, and his only discoverable qualification for the rôle is that his skin is about the right color. It is strange that this great American darkey is unknown in America. Possibly he is a highly colored fragment of Haverly's late European nig-shov.

## Trouble at the Casino.

There is a cloud hanging over the Casino which is larger than a handkerchief—even a queen's lace wipe. The houses are large, and the business is entirely satisfactory. McCaull's company is drawing finely, and with every prospect that the prosperity vouchsafed the current attraction will continue until the close of the engagement. The signs of an impending tempest come from a band of men who hold a large part of the stock of the Casino.

They have been dissatisfied for some time, it seems, with the management and the direction of the company. The feeling started from the delays that preceded the opening of the establishment, which was to have occurred in June, but did not take place until the Fall of last year. These stockholders have held several meetings, and their determination now, as learned by interviews with several of them, is to get Rudolph Aronson and the directors deposed.

Mr. John Bloodgood, a well known banker of Wall street, said that he was a stockholder in the Casino, and that that was all the connection he had with it. That considerable feeling had manifested itself among the stockholders at the extravagant expenditures of the President, Mr. Aronson, which extravagance had only been developed when a committee had examined into the affairs of the concern. Messrs. H. N. Smith, E. R. Willard and Mr. Bloodgood composed this committee. After some time spent in the investigation a report was made to the stockholders by the committee showing an expenditure of nearly \$100,000 more than should have been. Upon this showing the committee were unanimously requested to take 'seats in the Board, and Mr. Aronson agreed that they should; but when the number of directors had been increased and an election had, Mr. Aronson elected four other gentlemen, probably hoping by this means to secure control of the property. Upon this action being taken by the Aronson Board, Mr. Smith took legal advice and made the application for the deposition of the present officers and the appointment of a receiver. Another irregular transaction in the case is that the Aronson Board voted Mr. Aronson \$10,000 in stock and \$6,000 per annum in salary. The expenses are too heavy, and it was not the intention of the committee to make any money out of the transaction, but only a hope that they might save the Casino company from ruin.

Mr. Aronson was seen, and in reply to the questions of a reporter stated that the entire affair would be in a much better shape to discuss after he and the directors returned from Albany, for which place they start on Friday. He supposed that a few discontented stockholders who had not secured seats in the Board were agitating the matter; but that he felt certain that such a showing of the good management and prosperity of the enterprise could be made as would induce the Attorney-General to dismiss the application of the malcontents. Said Mr. Aronson: "It is true that the building has cost more than was originally estimated; but that is true of all large buildings, for as work progresses changes and additions are made that necessitate increased expenditures. Then, too, the cost of material has advanced a great deal since the work was commenced, and that added much to the cost. By the building of the new opera house across the street and the improvements going on all around us, the value of the property has been and is increasing. The business since the opening has been very good, the profits ranging from \$1,200 to \$1,500 each week, and I have every reason to believe that before long they will reach \$2,000. Twenty men are now at work daily finishing the building, and they are paid from the profits; besides which, a debt of some proportions has also been paid from these profits. When completed, the stockholders will receive about 15 per cent. on their investment. There are four hundred and fifty stockholders, and out of this number only about thirty, or seven per cent. of them, are interested in this move: the others are satisfied, so far as any one knows. I don't think we shall be disturbed; but I shall be able to say more on the subject when I return from Albany next week."

## TELEGRAPHIC NEWS.

## Flashed to Us from Everywhere.

## The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]  
PITTSBURG, Feb. 28.—A large audience greeted the Catherine Lewis Opera company at Library Hall Monday evening. Olivette was given, and Miss Lewis sustained the title rôle better than any one who has yet attempted the part in this city. The company, though not strong, renders satisfactory support.

At the Opera House the Hess Opera company gave The Bohemian Girl to fair house. Abbie Carrington and Henry C. Peakes did the best work of the evening. Chimes of Normandy, Pinafore, Maritana, Olivette and Faust follow during the week.

The Academy was packed Monday night to witness the opening performance of Montague's Majestic combination. Liberal applause was bestowed upon each act.

Those interested in the management of our Spring Musical Festivals report considerable progress in the work, and the following announcements are made: The opening performance of the Mendelssohn Union will take place April 2, and that of the Musical Union April 30.

The Drummer Boy of Shiloh will shortly be produced at Library Hall in gorgeous style.

Anthony and Ellis' "Uncle Tom party play at Library Hall, East End, 28th. Mrs. Bartley Campbell and two sons, who have been visiting here for some weeks, left for New York Monday.

## Frank Evans' New Play.

[BY TELEGRAPH TO THE MIRROR.]  
PHILADELPHIA, Feb. 28.—Frank Evans' new play, All for Her, produced at Wood's Museum Monday night for the first time on any stage, scored a success. The rôle of Gideon Weir, the free-trader, enacted by Mr. Evans, is a fine part, positive in character and new in type. The contrasts are all strong and the situations accorded Gideon are full of human interest. Evans is a fine actor and is destined to make Gideon a great part. The local prints give All for Her excellent notices. Throughout the characters are well sustained. Eda Clayton, as Alice, charmed by her simplicity. Maggie Harold made a handsome and merry Rachel, a village maiden, and as Gregg, the dandy, William Davidge, Jr., won abundant applause. The name of the author has not as yet been given. Mr. Evans will reserve this information and the future title of the piece until it is given in New York. The drama has been produced here simply as a test, and success was the verdict of a crowded house.

A Bunch of Keys, Willie Edouin's new play, produced at the Arch, drew a large house. It is a remarkable piece of patch-work, absurd in the extreme, but keeps an audience well entertained. Haverly's Theatre was crowded in every part to witness The Planter's Wife, in which Maude Granger gives a very attractive performance. The new climax of the third act catches the fancy of the gods, but it is not at all artistic.

A large audience greeted Frederick Warde at the Walnut. He made an excellent impression as Virginus.

An overture, special incidental music and a ballade are being written for Frank Evans' new play. The work is a special tribute to the star.

## The National Capital.

[BY TELEGRAPH TO THE MIRROR.]  
WASHINGTON, Feb. 28.—At the National Lawrence Barrett opened on Monday night to a full house. Francesca da Rimini will be given all the week. The Lawrence Barrett Club of this city were out in force and presented their ideal tragedian with a laurel wreath, attached to which was a card, "To the American Actor Most Worthy of the Laurel." Hon. G. H. Boker, author of the play, was expected to be present to add to the "boom" which an endeavor was made to inaugurate. He didn't come, and the "boom" was not a great success.

Esmeralda at Ford's did not draw so large an audience on Monday night as Marc Klaw and others engaged in working the town for the past week had reason to expect. Their work was well done, and may result in a large week's business. Although not packed, the house was well filled on the opening night, only a few chairs being unoccupied. Marc Klaw left Monday evening and Charles Frohman left last night for Pittsburgh, where the company appears next week. Louise Dillon was much admired by the young men in the audience.

At the Comique Monday and Tuesday nights immense crowds were out to see Mace and Slade and the other sluggers. I never knew before that there was so much depraved taste in the National Capital.

George J. Jones, advance agent for Hess' Acme Opera Company, is in the city fixing things for his company for next week.

Miss Bene Triplett, who left some three weeks ago to join Gardiner's Only a Farmer's Daughter, came home on Saturday evening. It was her first trip away and she got homesick: It is reported here that Patti and Nicolini have recently been married with the consent of the Church. How could they?

## The Theatre License Bill.

[BY TELEGRAPH TO THE MIRROR.]  
ALBANY, Feb. 28.—The bill for the benefit

of the Actors' Fund had a hearing before the committee yesterday. The probability is that the committee will report a bill to-morrow, recommending that license money shall be paid into the city treasury, and that licenses shall be from \$200 to \$500, at the discretion of the Mayor.

Janaushek has met with great success here in Zillah, her new play. Her reception on Monday night was very flattering. She appeared last night as Mary Stuart before a fine house.

## The Maid of Arran.

[BY TELEGRAPH TO THE MIRROR.]  
PROVIDENCE, Feb. 28.—Louis F. Baum's play, The Maid of Arran, was presented at Low's on Monday night before a fair audience and was well received. The engagement closes to-morrow night.

At the Providence, Snyder and Grau's Opera company presented Iolanthe. The house was slim and the performance only tolerable.

## The Mercury at Zero.

[BY TELEGRAPH TO THE MIRROR.]  
BUFFALO, Feb. 28.—Although the thermometer stood at zero, Monday night's openings were very good. At Wable's the Vokes Family kept a good-sized audience in excellent humor with the tribulations of the kitchen mechanics.

At the Academy of Music Gillette introduced The Professor to a large audience, and gave them "a fine opportunity" to enjoy themselves.

The boom, as is usual on Monday, occurred at Joe Lang's, Hi Henry's Minstrels filling the Adelphi to the doors.

Tuesday night there were good houses all 'round. The diagram for the Nilsson concert, night of 5th, opened Monday morning. The seats, like bank presidents, are slowly but surely disappearing.

## Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]  
DENVER, Feb. 28.—The Knights put in a very fair week at the Tabor. The receipts were \$3,475. Barry and Fay drew \$1,450 on Monday and Tuesday nights. The prospect is that they will have a big week.

CANTON, O., Feb. 28.—Rhea had the largest advance sale of the season, and the house on Monday night was packed.

YOUNGSTOWN, O., Feb. 26.—Rhea had a thousand-dollar house on Saturday night.

DETROIT, Feb. 28.—Leavitt's Minstrels opened at the Detroit on Monday night to a poor house. Performance fair. The Manchester and Jennings company gave a good performance at the Park. Usual crowd.

CLEVELAND, Feb. 28.—Raymond had a good house at the Euclid, where he opened Monday night with In Paradise. W. J. Scanlan shared the same luck with Friend and Foe at the Academy. Nilsson drew an immense audience at the Tabernacle. Dora Hennings has returned from Europe.

CHICAGO, Feb. 28.—Minnie Maddern appeared in Rosenfeld's play, Storm Child, at Hooley's, on Monday night, before a large audience. The play was well received. Herrmann had a fair house at McVicker's. Callender's Minstrels are drawing large houses at the Grand. Harry Miner's company and Snelbaker's Majestics are doing the leading business at the variety theatres.

CINCINNATI, Feb. 28.—The openings were Robson and Crane, at the Grand, and the Gorman Opera company at Robinson's. The recent floods have thrown a damper on amusements. Hyde and Behman's Variety company are at Heuck's and doing the best business in town.

COLUMBUS, O., Feb. 28.—The Devil's Auction turned people away on Monday night at Comstock's. All the seats have been sold for Modjeska in As You Like It to-night.

INDIANAPOLIS, Feb. 28.—The attendance at the opening of Romany Rye was fair to middling. Jumbo Davis drew his usual top-heavy house at English's. Josie Loane joined him here. Modjeska has given one hundred dollars each to the Braidwood mine and Indiana flood sufferers.

## Palmer and De Belleville.

Frederick de Belleville has left the Union Square Theatre. The statements made to a reporter of this paper last week by Manager Palmer to the contrary were not strictly true, as De Belleville says he has since admitted, but were intended to smooth things over for the actor. Mr. Palmer dismissed him because under the circumstances he did not feel that De Belleville could play De Targy to the satisfaction of the audiences. He offered him a job engagement, however, to play Carojac or Philip Radley (one the villain of the Banker's Daughter, the other the rascal of The Long Strike), because he thought De Belleville's talents were "better suited to the illustration of those parts."

De Belleville became a member of the Union Square Theatre two years and a half ago. Manager Palmer engaged him after seeing him play a part in San Francisco. Last June the contract terminated. Mr. Palmer then re-engaged him for three years at an increased salary. The agreement was verbal. Since his connection with the Union Square Theatre Mr. De Belleville has played seventeen parts, viz. Carojac, in Banker's Daughter; Lavorde, in The Creole; Latour, in Miss Mutton; De Varville, in Camille; Vladimir, in The Danicheffs; Cassagnac, in Felicia; Jacques, in The Two Orphans; Daniel Rochat and Charles

Henderson, in Daniel Rochat; Lucien Glass and Cuthbert Fielding, in The False Friend; Alphonse, in Raymond; Sergeant Troy, in Far from the Maddling Crowd; Clifford Armistead, in Lights of London; James Rantaus, in The Rantaus; Clavajol, in Mother and Son, and Barameda, in French Flats.

Since receiving his *congé* Mr. De Belleville has received a flattering offer from another manager of this city, who will probably sign a contract with him before the week is over.

## McCullough's New Tragedy.

For several weeks past wandering paragraphs have appeared in out-of-town papers respecting a new play which John McCullough has bought. These items have given no particulars, and it is the exclusive privilege of THE MIRROR, which has investigated the matter and unearthed the facts, to give publicity to all the details.

While McCullough was playing his last engagement at the Fifth Avenue, a short time ago, a gentleman called on him with the MS. of a classic tragedy. McCullough, like all successful stars, is overwhelmed with such commodities, and at first he declined to listen to the play; but, after some persuasion, finally consented to hear one act. When that was finished McCullough exclaimed: "I will buy your play—it is worth ten thousand dollars to me!" On hearing the remaining two acts he did not regret his decision. He asked the gentleman to change the tragedy from three to five acts. When that was done he had a private edition printed, and submitted copies to literary friends for analysis and criticism, and their opinion coincided completely with his own.

The Wife of Miletus is the name of the play. It was written by a Greek, Mr. T. T. Timayenis, with the valuable collaboration of Professor Henry C. Miller, of New York. Mr. Timayenis came to this country ten years ago, and engaged at once in literary pursuits. Two of his books, published by the Appletons, "A History of Greece, from the Earliest Times to the Present," and "The Language of the Greeks," have met with great success. The former work has run through several editions, 20,000 copies having been sold. The Chappaqua School of Philosophy have adopted it. Mr. Timayenis also contributed one hundred and eighty articles to Appleton's Encyclopedia. Professor Miller is the principal of the New York School of Languages and a gentleman of culture. The Wife of Miletus is not founded upon the well-known poem of that name, but on one of the Erotics of Parthenius—a verse twenty-two lines in length. The Erotics, by the way, contain scores of condensed plots which aspiring dramatists might utilize. The chief character of the tragedy is Hervor, a Gaul, and chief of the Arverni. The leading female part is Siva. A celebrated scholar of Boston, to whom McCullough submitted the play, and who is not personally acquainted with the author, criticised it in the following language, which we extract from a letter to the actor:

"The perusal of The Wife of Miletus—as we are told, the work of a young Greek in New York—has greatly interested me. It is, although in the principal scheme and some special parts reminding one too much of Holm's Ingomar, in my opinion a grand conception. The drama contains a happy blending of the realistic principle—by which the art of the present age is guided—with the ideal principle, assigning to man a higher aim and a loftier destiny than terrestrial happiness. As the latter principle remains in The Wife of Miletus the uppermost, and gains complete ascendancy over the former, the realistic, we must acknowledge that it comes up to the standard of highest morality and spirituality. The two principles are embodied in the two prominent characters of the play, the realistic or natural in Siva, the wife of Constans, the ideal or spiritual in Hervor, the Chief of the Arverni tribe of the Gauls, called Barbarians by the Greek. Siva is the poetic incorporation of the unconscious, instinctive, and therefore fatalistic, nature of woman—of woman as she is. This character of woman is developed and carried out in Siva in harmony with reality, and in accordance with the laws of psychology, and with a just and logical disregard of the possible, so-called moral, consequences of such a development of purely instinctive female nature. The character of Siva reminded me of the exaggerated but pointed expression recently put into the mouth of Sara Bernhardt in regard to Sardou's Fedora, of which she is reported to have written: 'Eve, created by God, was woman; but Fedora, created by Sardou, is woman entire, the whole woman.'

"Hervor represents the ideal principle, the highest standard of morality added by the spiritual or religious—see the grand admonition of the Druids, which determines his last course—the principle of manhood, honor, fidelity to the laws of the spiritual instead of the natural. The symbol of this side is to be found in the solemn declaration of the Druids, that the last resort of Hervor against the human passion, about to subdue him, was a 'sacrifice,' and this sacrifice, 'if you have strength, would be conquering sin; if not, your conquered self,' makes the idea of this play the victory of the highest standard of morality.

"I would say woe! to 'a public' which could not understand this, and my opinion as to the bringing out of this tragedy would be that any material change in the characteristic of Siva, the female chief part, in order to mitigate her moral 'monstrosity,' would spoil the whole, would detract from the really grand end, at the same time naturally correct representation of the two opposing principles, the natural and the spiritual. The play must either be performed as it is or not at all.

"Some scenes could be omitted or shortened, as I would, for instance, recommend in regard to the above-quoted Scene 2, Act IV. I would strike the first part of this, where Siva reflects too much on her own self, and thereby detracts from the unconscious, fatalistic, and therefore irresistible, character of her nature; that is, the nature of woman. As to the form, I would draw the attention of the author to the fact that his prose is full of probably unconscious blank verse."

Mr. McCullough says he will produce The Wife of Miletus during his engagement in New York next season, and, if it meets with success, he bespeaks it, the tragedy will then after be made the feature of his repertoire.



## PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

As Therese Wagner, Will Morris, as Doll Van Tassel, and Clementine, as Paul Dexter, did very well. Helen Bancroft will appear in The Sea of Ice 5th.

Items: Tom Hughes has been appointed chief usher of the Mt. Morris. The rumor that there was to be a new theatre in Harlem now seems to have died.

**TROY.**

Graveland Opera House (S. M. Hickey, manager): The Hidden Hand, Feb. 19, 20 and 21, to very small houses. Professor Herrmann, the prestidigitator, failed to appear as matinee and, on account of non-arrival of his troupe, the house was closed. The next evening, however, he was greeted with a good house in the evening. Sol Smith Russell in Edgewood Folks, 23d and 24th, had good attendance. Madame Januska, 21st, 22d and 23d.

**ELMIRA.**

Opera House (G. Rand, manager): Nothing past week. No bookings for next.

Grand Central Theatre (Peter Curley, manager): The attendance last week was very large. New attractions: Mr. and Mrs. Terry Coburn, Tony Farrell and Jenny Leland, Flora Walsh and Clark, and Edwards, concluding with George France and Ethel Earle comb. in A Block Game.

**ATTICA.**

Williams' Opera House (C. Williams, manager): Neil Burgess, as Josiah Allen's Wife, Feb. 16; a poor entertainment to a small house. The New Orleans Minstrels 3d.

Item: C. Williams, proprietor of the Opera House, has resumed his management, the lease of Messrs. Brainer and Ellisor expiring 1st. Mr. Williams promises first-class companies, and will endeavor to please our theatre-going people. He opens with the New Orleans Minstrels.

**ELMIRA.**

Opera House (W. E. Birdwell, manager): Madison Square Co. in Young Mrs. Winthrop, to a \$700 house, Feb. 22. Belle Gilbert, as Hazel Kirke, appeared in title role. Although giving excellent satisfaction, the character has not the scope to fully display her talent. T. W. Keene 2d.

**JAMESTOWN.**

Allen's Opera House (A. E. Allen, manager): Madison Square Theatre Co. Feb. 21, in Young Mrs. Winthrop to crowded house. Catherine Lewis Opera Co. 2d, in Olivette, to much smaller audience than they deserved. Thomas W. Keene 1st, in Richard III.; Haverly's Minstrels 2d; Neil Burgess, booked for 19th, failed to appear.

**BATAVIA.**

Opera House (H. C. Ferren, manager): A Madison Square Co. in Young Mrs. Winthrop, Feb. 20, to a packed house. The play was produced with strong cast, and was well put upon the stage; New Orleans Minstrels, 2d.

Items: The Hidden Hand co., that was looked for the 26th, has canceled the date—Ed Marble, of the Madison Square Co., is writing a play for M. B. Curtis.

**NORTH CAROLINA.**

**GOLDSBORO.**

Messenger Opera House (J. A. Bonitz, proprietor): The Rents-Santry Novelty Co. played to the business. Morton's Big Four, to small audience. The next attraction is Ford's Comic Opera Co. in Iolanthe, 6th. They will have a rousing house. The opera fever is spreading to the adjacent towns, and arrangements for railroad excursion rates are being made.

**OHIO.**

**COLUMBUS.**

Comstock's Opera House (F. A. Comstock, manager): Passing Regiment declined rather light audiences Feb. 19, 20 and 21. The co. is good and evenly balanced. The only way to account for the bad business is poor management. The disbanding of the William Stafford's co. was a disappointment to many of our society people, as Sara Manypenny was to make her first appearance here as Pauline. Curtis Press Club entertainments 8th and 9th.

Grand Opera House (George F. Stoneburner, manager): Daven's Allied Attraction did fair business Feb. 19, 20 and 21. The entertainment is a very good one in some respects, but the lack of the musical Cawthorns are entirely too rough and brutal for a first-class attraction. The Fink Jubilee Singers (Star Course) had a crowded house 24th. Rhea 1st, 2d and 3d. Hazel Kirke 9th and 10th.

Items: Kit Clarke was in town last week—George B. Drake, a Columbus boy, is with the Passing Regiment. Only a Farmer's Daughter spent Sunday in the city—Sally Brothers took two elephants from colds contracted during the recent flood. Oliver Davis will stuff them—Fred T. H. Schneider will be musical director of the Curtis Press Club entertainments.

**DAYTON.**

Music Hall (Larry H. Reist, manager): Haverly's Minstrels Feb. 19, to crowded house. The co. is not equal to any that have appeared here under the Haverly management. The only redeeming feature was the singing in the first part, especially that of "Teresa" by Walter Hawkins—Daven's Allied Attraction 22d and 23d, to fair business. The co. embraces some very clever artists. Jennie Calef as Miss Jolly returned engagement 24th and matinee to good business, one-third of the proceeds being donated to the flood sufferers. Miss Calef, as Miss Jolly, was very well received. Her conception of the part is, in many respects, original, and by her clever acting and singing she has made quite an impression in this city. The co. is good and gave the best of satisfaction, 1st, 2d and 3d and matinee 3d, 4th and 5th.

Memorial Hall, Soldiers Home (J. H. Chapman, manager): Jennie Calef Feb. 23, as Miss Jolly to a crowded house (2,000 people). This was the first appearance of Miss Calef at the Home, and the "veterans" gave her a hearty welcome—one thr. is seldom had outside of this beautiful theatre.

Items: Alfred Joel, advance agent of Modjeska, was in the city this week. W. H. Stuckland is in the city and will illuminate us with the Lights of London. Gorman's Opera Co., who have been in the city a week, hearing Iolanthe, left for Springfield Feb. 24—Manager Larry Reist has made arrangements to run excursion trains from the neighboring towns during the engagement of Modjeska and Lights of London.

**STEVENSVILLE.**

Opera House (D. J. Sinclair, manager): Stevensville never witnessed a finer dramatic performance than that of last evening (20th). The Richard III. of T. W. Keene is perfect in itself, and well pictures the heartless villain who neither allowed human life nor human hopes to interfere with his ambition. Mr. Keene's support was generally far stronger than the average, which speaks highly in his favor. The audience was largely made up of Stevensville's best people, and was appreciative. The lady who represented the character of Queen Anne was especially strong.

**ZANESVILLE.**

Schultz and Co.'s Opera House (John Hoge, manager): Rhea appeared in An Unequal Match Feb. 20, before a large and fashionable audience. It was no gallery show, however, for the upper part of the house was light. How absurd it seemed to see an Englishman in a girl's dress, and a girl with a strong French accent. Miss Rhea should drop this play from her repertoire and confine herself to society roles.

**AKRON.**

Academy of Music (W. G. Robinson, manager): Willher Opera Co. Feb. 17, afternoon and evening, presented Patience and Pirates of Penzance to crowded houses. George H. Adams' Humpty Dumpty 21st, to crowded house; fine performance. Sam'l of Posen 12th; Modjeska 14th; Herne's Hearts of London, 25th.

**URBAN.**

Bennett's Opera House (P. R. Bennett, Jr., manager): Madison Square Co. in Hazel Kirke, Feb. 23, gave a pleasing entertainment to a fair house.

**MT. VERNON.**

Kirt Opera House (L. G. Hunt, manager): Haverly's Minstrels came Feb. 22 to good house, and gave excellent satisfaction, the vocal and instrumental parts being exceptionally good. Bishop's Strictly Business co., billed to appear 14th, failed to connect. Haverly's Ferry co., with Carrie Stewart as Chip, is handsomely billed for 2d; Alice Oates 7th.

**CANTON.**

Opera House (Louis Schaefer, proprietor): The Kellogg-Brigoli Concert Co., Feb. 17, drew a very big audience. T. W. Keene as Richard III., 22d, to big business. He had a very fine audience. M. B. Leavitt's Minstrels 2d.

**XENIA.**

New Opera House (J. A. Hiveling, manager): Waldron's Minstrel Co. played a return engagement, Feb. 20, to fair business. The co. is good, and is quite a success. The Fink Jubilee Singers 2d.

Item: This Minstrel has the largest circulation in this place of any dramatic paper.

**WASHINGTON C. H.**

Manager Kaufman, of Clough's Opera House, played the play in Only a Farmer's Daughter to a large and crowded audience Feb. 23, notwithstanding the fact that the Grand Army of the Republic supper was given.

**PORTSMOUTH.**

Opera House (John Wilhelm, manager): Haverly's Minstrels came Feb. 22 to good house, 6th; Rose Eyring, as Queen Anne, 7th; and William Stafford were compelled to appear in Portsmouth and Boston, O.

**PROVIDENCE.**

Providence Opera House (George Hackett, manager): Newtheatricals in The Lights of London and Grand Opera Co. in Iolanthe, are announced at this house.

Lights of London glimmered brightly last week, and attracted good sized audiences. Dominick Murray and Annie Veamans made hits in their respective parts. The mountings and scenic effects (which were really grand) formed the principal attractions. Hess' Opera Co. this week. Modjeska, 5th, week.

Library Hall (Fred A. Parke, manager): The Madison Square Professor Co. closed a large week, 24th. Second engagement in this city, yet receipts were really larger than those of former nights. The co. is the Professor, is as amusing as ever, and the co. ably seconds him in the fun-making. Catherine Lewis this week. Esmeralda, 5th, week. Only a Farmer's Daughter, 12th, week.

Academy (H. W. Williams, manager): Gilmore and Gallagher's Devil's Auction, played to standing room only last week. The most potent magnet of the show was the ballet, which caught the boys, and the baldheads, too. Performance concluded with a pantomime, entitled The Devil's Auction, the plot of which closely follows the story of Faust. This week, Majestic comedians. Kearney's Muldoon's Picnic, 5th, week.

Museum (P. Harris, manager): Business large, last week, and show excellent. The Seven Sutherland Sisters (long hair) week.

Items: J. H. Haverly has been dicker for some time to get an opening here. He has had a man in the city looking after his interests, who not long ago made overtures for Library Hall. The party in question is continuing on the lookout, and should a favorable opportunity present itself, either for a favorable site for a new theatre or for the leasehold of one of our present houses, Mr. Haverly will be duly notified of the same. Julia River-King will give a piano recital at West Bridgewater 1st.—The services of Billy Turner as treasurer of Library Hall have been dispensed with.—Rumor has it that John A. Ellisor will shortly launch a comb. with Charles Ross and Mattie Vickers, the stars.—The Catherine Lewis Opera Co. arrived in the city on Saturday afternoon, having cancelled their date at Canton, O., for the same evening. The co. witnessed the performance of The Professor on Saturday, and on Sunday had a full-dress rehearsal of Prince Conti, which will be given for the first time on Wednesday evening. Prince Conti is suspected of being nothing more or less than Heart and Hand, now being played in New York.

**COLUMBIA.**

Opera House (L. H. Zeamer, manager): Frank Mayo, in Davy Crockett, Feb. 21, to a large house. J. Z. Little, co. in The World, gave pleasure to good houses. Spanish Students 2d, for benefit of G. A. R. Post.

**WILKESBARRE.**

Music Hall (M. H. Burgunder, manager): J. Z. Little's version of The World, to small house, Feb. 19. Duprez and Benedict's Minstrels, to standing room only, 24th.

**YORK.**

York Opera House (Adams and Dale, managers): Frank Mayo played Davy Crockett to a fair house Feb. 22. The Grand Army will present the Spanish Students 1st. Barlow-Wilson Minstrels 5th.

**CORRY.**

Wright's Opera House (A. McFarland, manager): Madison Square Esmeralda played to fair business Feb. 21. Haverly's Mastodons 2d.

Item: Carrie Wyatt has assumed the title role with the Madison Square Esmeralda in place of Nellie Cline.

**READING.**

Academy of Music (John D. Mishler, manager): The Amish Girl, to crowded house, Feb. 19. Frank Mayo, in Davy Crockett, to fair house, 20th. Collier's Lights of London Co. No. 1, to good business, 22d, 23d and 24th. Scenery grand. Tony Denier's Pantomime co. 1st.

Grand Opera House (Geo. M. Miller, manager): Elliott Barnes' Summer Boarders, to fair houses, 10th, 20th. Fanny Louie Buckingham, in The Child-Stealer, 24th, to fair business. The audience seemed to enjoy the entertainment, from the almost continuous laughter and applause.

**SHAMOKIN.**

G. A. R. Opera House (J. F. Older, manager): The Arch Street Minstrel gave a miserable performance Feb. 19, to a very small audience. Our Summer Boarders, to good business, 25th. Madison Square co., in Esmeralda, 2d.

**SCRANTON.**

Academy of Music (C. H. Lindsay, manager): Collier's Lights of London, Feb. 19, 20 and 21, to packed houses, realizing \$2,800. The cast is not a strong one, but, even so, realized, and gave satisfaction. Duprez and Benedict's Minstrels, 2d, to a large house. Some new jokes proved a pleasing feature of the entertainment.

Grand Opera House (Geo. M. Miller, manager): Elliott Barnes' Summer Boarders, to fair houses, 10th, 20th. Fanny Louie Buckingham, in The Child-Stealer, 24th, to fair business. The audience seemed to enjoy the entertainment, from the almost continuous laughter and applause.

**WILLIAMSPORT.**

Grand Opera House (C. F. Smith, manager): The Arch Street Minstrel gave a miserable performance Feb. 19, to a very small audience. Our Summer Boarders, to good business, 25th. Madison Square co., in Esmeralda, 2d.

**BETHLEHEM.**

Grand Opera House (C. F. Smith, manager): The Arch Street Minstrel gave a miserable performance Feb. 19, to a very small audience. Our Summer Boarders, to good business, 25th. Madison Square co., in Esmeralda, 2d.

**ALLENTOWN.**

Academy of Music (G. C. Aschbach, manager): Maseppa, with Fanny Louie Buckingham in the title role, was presented Feb. 19. The lines of Maseppa were strange to the ears of the audience, who are new people. Nevertheless, the play was very smoothly rendered and pleased a good house. Undoubtedly the largest house of the season greeted Ranch 10, 21st, on its second appearance. Such a perfect jam of people was never before seen at this house. Long before the curtain was raised, standing room only was to be had, and hundreds were turned away. Performance gave the best of satisfaction. Receipts, \$3,944.55. Tony Denier's Pantomime co. 3d.

**CONNELLVILLE.**

Newmyer's Opera House (C. B. McCormick, manager): Thomas W. Keene, in Richard III., Feb. 20, to a large and well-pleased audience. Robert McWade, in Rip Van Winkle, 21st, to a fair house. Wilbur Opera Co., 26th; good house.

**LOCK HAVEN.**

Opera House (A. N. Farnsworth, proprietor): The Camilla Ursu Concert Co. Feb. 13 gave a fine entertainment. Duprez and Benedict's Minstrels, 24th, to a large and well-pleased audience. From the rise to the fall of the curtain it was one continuous roar of laughter. Madison Square Co. in Esmeralda 23d to one of the largest houses of the season.

**ELK.**

Park Opera House (William J. Sell, manager): George H. Adams' Humpty Dumpty Co. Feb. 19 to a large house. Stuart C. Cumberland, mind reader, 20th and 21st to fair houses, closing the week with Hermann 23d and 24th. The audience was very large. Madison Square Co. in Esmeralda 23d to one of the largest houses of the season.

**MAHANOV CITY.**

Opera House (C. Metz, proprietor): Clark and Cleary's Variety comb. Feb. 20 and 22 to crowded houses. Charms (what is it?) 23d to fair house. Madison Square Co. in Esmeralda 24th.

Item: H. W. Calder, in advance of Esmeralda, is a pleasant fellow and has lots of friends in town.

**ALTOONA.**

Opera House (Marriott and Krieger, managers): Frank Mayo in Davy Crockett Feb. 19 played to a good house. Harry Meredith held the boards in Ranch 10, 20th. An excellent musical entertainment, the Arch Street Minstrels 22d played to a poor house. Their programme is short but solid, and the audience were well pleased. Robert McWade in his version of Rip Van Winkle drew a big house 23d. The Spanish Students, under the auspices of the G. A. R., 24th to a crowded house. Anthony and Ellis' Uncle Tom's Cabin co. 1st; Atkinson's Jollities 2d.

**HARRISBURG.**

Opera House (H. J. Steel, manager): The Coleman Co. closed business, 24th. The Arch Street Minstrels 22d to large audience. Booked: Marion Elmore 1st; Anthony and Ellis' Uncle Tom's Cabin co. 3d.

**BRADFORD.**

Wagner's Opera House (Wagner and Reis, proprietors): Neil Burgess as Josiah Allen's Wife, 20th, which was only fairly attended. Neil Burgess in Josiah Allen's Wife 22d, packed the house. Mr. Burgess was warmly received. The cast was not up to the average. Booked: Macy and Siede 5th; William J. Scanlan 8th.

**GENY.**

Geny Theatre (Joseph Baylies, proprietor): This variety theatre will be closed 3d and will probably not be reopened until next Fall. Mr. Baylies, who was compelled to close up owing to the Kennedy Brothers, messmerists.

Items: Charles H. Hicks, of the Madison Square Co., was in the city 22d.—The sale of seats for Thomas W. Keene opened at nine o'clock on Saturday morning. In three hours every seat in the lower part of the house was sold.

**OIL CITY.**

Grand Opera House (Wagner and Reis, managers): Neil Burgess in his new play, Josiah Allen's Wife, 20th, to a large audience. Feb. 20, to a large and well-pleased audience. Feb. 20, to a large and well-pleased audience. Feb. 20, to a large and well-pleased audience. Feb. 20, to a large and well-pleased audience.

**RHODE ISLAND.**

Providence Opera House (George Hackett, manager): Newtheatricals in The Lights of London and Grand Opera Co. in Iolanthe, are announced at this house.

Feb. 26, 27 and 28, in Iolanthe; augmented orchestra and gorgeous costumes are promised. Charles Fostelle as the widow Mrs. Partington, commences an engagement 1st for three nights, introducing the irrepressible Mrs. Partington, in the new comedy, all under the management of Charles E. Cooke.

Low's Grand Opera House (William H. Low, Jr., proprietor): Louis F. Baum, supported by a strong co., will present Maid of Arran for the first three nights of this week. Pat Rooney comb. will follow and finish the week.

Theatre Comique (Hopkins and Morrow, managers): There is nothing new to say about this house. The best of variety artists are brought here, and the best of attendance by the people. Some of last week's favorites remain and a number of new ones added. Afternoon and evening of 9th will be devoted to a benefit for Manager Hopkins. Extra talent will be furnished by Managers Harris and Lathrop, of Boston.

Items: Claude De Haven arrived in town last week. He is in the clutches of his old enemy, rheumatism, and the Bigelow Co. of Boston, appear at Music Hall, evening of 7th, in a grand concert for the benefit of Crescent Lodge of Odd Fellows.

**NEWPORT.**

Bulls' Opera House (Henry Bull, Jr., manager): Carrie Swain, in Mab, the Mother-daughter, appeared to good house Feb. 22. Mab, though not so good as Cad, the Tom Boy, presents some very funny scenes. Atkinson's Jollities in Electric Spark 23d had a house as good as the performance, which was very poor.

Item: Buffalo Bill, on the 20th of May, proposes to start out with a Buffalo Circus, composed of fifteen buffaloes, fifteen cowboys, fifteen Mexicans, fifteen Indians, etc. The show will have to be given in the open air, as it will consist of ranging cattle, etc., and to wind up with a sham-fight with Indians.

**SOUTH CAROLINA.**

**CHARLESTON.**

Owens' Academy of Music (J. M. Barron, manager): Barney McAuley, Feb. 21 and 22 to fair business. His new play, The Jerseyman, was well received. Miss Bigelow, of Boston, appeared at Music Hall, evening of 7th, in a grand concert for the benefit of Ford's Opera Co. in Iolanthe, 8th, 9th and 10th.

**TENNESSEE.**

**NASHVILLE.**

Masonic Theatre (J. O. Milson, manager): Tom Thumb and Specialty co. failed to put in their appearance on Feb. 19, owing to the high water in Ohio and Indiana, but their audiences on the 20th and 21st were immense both matinee and at night. Gus Williams in One of the Finest, with very fair support drew large houses, 22d, 23d and 24th. The Madison Square Co. in Hazel Kirke billed for 1st, 2d and 3d.

Item: Miss Bertha Welch passed through here Feb. 24, en route to Columbia, Tenn., and will appear on the 26th inst. in One Woman's Life.—Miss Annie Pixley will appear there on the 2d, in Miss, and quite a large delegation of her Nashville admirers will go to welcome her, as she does not play in Nashville this season.

**CHATTANOOGA.**

James Hall (Joseph H. Hall, manager): Bertha Welch, in One Woman's Life, gave a very creditable performance to a fair house Feb. 16. Briggs' Boston Operatic Minstrels.

**MEMPHIS.**

Leubries' Theatre (Joseph Brooks, manager): Gus Williams in One of the Finest to one of the finest houses of the season, Feb. 19. Mr. Williams made a hit and he is well supported; business continued very lively during the night. The audience seemed to enjoy the entertainment, from the almost continuous laughter and applause.

Grand Opera House (Geo. M. Miller, manager): Elliott Barnes' Summer Boarders, to fair houses, 10th, 20th. Fanny Louie Buckingham, in The Child-Stealer, 24th, to fair business. The audience seemed to enjoy the entertainment, from the almost continuous laughter and applause.

**TEXAS.**

**HOUSTON.**

Pillotti's Opera House (J. E. Rieley, manager): Feb. 19, to a large and well-pleased audience. The Arch Street Minstrel gave a miserable performance Feb. 19, to a very small audience. Our Summer Boarders, to good business, 25th. Madison Square co., in Esmeralda, 2d.

**PORT WORTH.**

Nothing in the way of amusements last week. Lillian Spencer and the co. were billed for Feb. 27, in Article 47.

**VIRGINIA.**

**LYNCHBURG.**

Opera House (T. H. Simpson, manager): Barney McAuley, Feb. 22, in Mab, the Mother-daughter, appeared to good house Feb. 22. Mab, though not so good as Cad, the Tom Boy, presents some very funny scenes. Atkinson's Jollities in Electric Spark 23d had a house as good as the performance, which was very poor.

Item: Rhea's advance sale at Wheeling for three performances is the largest in the history of the house, bringing nearly \$2,000. The advance tickets were sold, but failed to get any money; they stole a few tickets not sold and some articles from the store.

**WISCONSIN.**

**MADISON.**

Opera House (George Burroughs, proprietor): The Simon Comedy co. concluded a four nights' engagement Feb. 23. The engagement has been a profitable one, giving the best of satisfaction. Genial Mart Hanley has booked his good attraction, McSorley's Infatuation, for next season.

**SHEBOYGAN.**

Sheboygan Opera House (J. M. Kohler, manager): The Ensign Comedy co. have cancelled the date, the cause being the production of a new play in New York. No co. booked except in latter part of March.

**CANADA.**

**TORONTO.**

Grand Opera House (O. B. Sheppard, manager): The only attraction week of Feb. 19 was Leavitt's Gigantic Minstrels first two nights; fair entertainment to good houses. Joseph Murphy comes 27th, 28th and 1st; Item: The Nelson Concert 7th promises to be very successful.—Langtry will appear at the Grand 12th.—The receipts for the Albany night of the Mapleson co. were \$5,200.—It is said that the Royal will be rebuilt on a magnificent scale, but nothing very definitely is yet known.—Ground for the new Bijou was broken the early part of this week.

**BROCKVILLE.**

Opera House (George T. Fulford, manager): Emma Thayer came Feb. 22, to a large and well-pleased audience. Leavitt's Gigantic Minstrels 23d to good house. Performance only fair.

**DATES AHEAD.**

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**ABBOTT OPERA CO.**: Minneapolis, Feb. 26, week; then: South.

**ADA GRAY**: Detroit, 1, 2, 3; Buffalo, N. Y., 5, 6; Rochester, 7, 8; Syracuse, 9, 10; Albany, 12, 13; Troy, 14, 15; Williamsburg, 16, week.

**ANNIE PIERCE** (Mills): Birmingham, Ala., 1; Columbia, Tenn., 2; Murfreesboro, 3; Indianapolis, 5, 6, 7; Decatur, Ill., 8; Lincoln, 9; Springfield, 10; St. Louis, 11; New Orleans, 12, 13; Mobile, 14; Montgomery, 15; Selma, 16; Rome, 17; Atlanta, 18, 19; Philadelphia, 20, 21; New York, 22, 23, 24.

**HAYES' NEW MINSTRELS**: Meadville, Pa., 1; Corry, 2; Jamestown, N. Y., 3; Wellsburg, 4; Hornellsville, 5; Elmira, 6; Buffalo, 7; Niagara Falls, 8; Buffalo, 9; Buffalo, 10; Buffalo, 11; Buffalo, 12; Buffalo, 13; Buffalo, 14; Buffalo, 15; Buffalo, 16; Buffalo, 17; Buffalo, 18; Buffalo, 19; Buffalo, 20; Buffalo, 21; Buffalo, 22; Buffalo, 23; Buffalo, 24.

**HYDE AND BERMAN VARIETY CO.**: Cincinnati, Feb. 26, week; Chicago, 5, week; lapse; Pittsburgh, 19, week; Washington, 26, week; N. Y. City (London), April, 2, week.

**HERMANN**: Chicago, 26, week; Indianapolis, 5, 6, 7; Detroit, 12, week.

**HARRISONS** (Alice and Louis): Des Moines, Ia., 1, 2



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## The Gay Capital.

PARIS, Feb. 1, 1883.

DEAR MIRROR:—The novelties of the past week have been the production of La Glu at the Ambigu (M. Bernhardt's theatre), and Le Queu du Chat at the Chatelet. This latter is a sort of fairy pantomime of no particular merit, with a very good ballet and a few good ingenues. La Glu is the *chef d'œuvre* of Jean Richelieu. It was formerly published as a story in the feuilleton of *Gil Blas*, and has undergone but few changes in the dramatization. La Glu is a female who, after having married an ex-army doctor—M. Cezembre—leaves him and joins the demi-monde; here she meets the Count Kerman and his nephew, both of whom offer her their fortunes. She chooses the uncle and goes with him to his chateau in Brittany. While there she appears upon the scene a young fisherman named Marie-Pierre. He falls violently in love with La Glu, and his friends and relatives hearing of his frenzy for the fair demi-mondaine, expostulate with him. Among his friends is the family doctor (who is the ex-army physician), who, after seeing La Glu, recognizes her as his wife, and informs Marie-Pierre of her history. This puts the fisherman in such a state of mind that he bangs his head against a rock. (Tragedy No. 1, and worthy of Miss Braddon.) He is not killed, however, but severely wounded. His head must have been as thick as that of a primo tenore. The last act takes us to the fisherman's hut and into the room where Marie-Pierre lies. La Glu has heard of his attempted suicide and is enraged that it was not complete, as she wants to have it said that a man has killed himself for her, and does not want him ever to belong to any one else. So while Marie-Pierre's mother and the physician are in the sick-room, and thinking all danger past, La Glu enters and says she has come to finish the work which Marie-Pierre began. The mother springs at her, but La Glu is too quick and, producing a hatchet, crushes the mother's skull. The neighbors, hearing the row, rush in, and the ex-army doctor, to save his wife, accuses himself of the crime. This is the end, and I must confess that a more unsatisfactory, trashy, gory drama I never witnessed. It is like a dose of cayenne pepper, figuratively speaking, for it is a surfeit of over seasoning from the rise of the curtain on the first act till the fall of it on the last. Yet it is the theatrical event of the past week. It is handsomely mounted, the interior of Marie-Pierre's cottage being particularly well done—for Paris; but not to compare with the studio scene from *Esmeralda* as put on at the Madison Square.

We are looking forward to a visit from Ottolotta Patti and her husband, Ernest de Munk, who is one of the best cello players that the world has ever known. They have been sojourning in Russia with the intention of going to Siberia; but have put off that journey on account of the extreme cold. It is rumored that Adelina Patti will also sing here during this Spring; we hope it will be in opera.

Mlle. Van Zandt has been winning fresh laurels in Monte Carlo. Her last success was as Dinorah in *Le Pardon de Ploërmel*. When she returns to Paris she will appear in the new opera *Lackme*.

Les Mères Ennemies, which preceded La Glu at the Ambigu, was one of the most expensively mounted pieces ever produced in Paris; everything was done under the direction of Mme. Bernhardt-Damala, and done with the taste and enthusiasm characteristic of "La Grande Tragédienne." The costumes cost nearly \$30,000; \$10,000 for the scenery, and \$6,000 for sundry expenses; and the average receipts per night were only 3,000f., or \$600.

At last the much-talked-of opera by Saint-Saëns, *Henry VIII.*, is in rehearsal at the Grand Opera. As it is to be produced with strictest accuracy of historic detail, messengers were sent to London to study the portraits by Holbein and pictures of Henry VIII.'s time, which are hanging in Windsor Castle. The messengers would probably have found themselves on a wild-goose chase and been forced to return as enlightened as they went had it not been for the intervention of the Prince of Wales.

Mlle. Nevada's debut as Zora, in David's *Perle du Brésil*, is looked forward to with interest. I noticed an announcement in the *Figaro* that this lady was "direct from California," and that "she is the daughter of Dr. Vixoni!" She has been studying and singing in Italy for the past two years, is directly from there and her father is Dr. Wixom. Apropos of the mistakes which they make here in Europe very often about us Americans: At Mme. Tussaud's, in London, is a wax figure of General Tom Thumb; the catalogue, after giving his history, winds up and caps the climax by saying: "A few years ago he married Miss Minnie Hauk, a lady who had been exhibited with him." Does the Chevalier Hesse-Wartegg or the Colonel know of this part of her career? But *revue à nos montants*—The plot of Zora is as follows: Admiral Salvador brings Zora, an Indian girl, from Brazil to Portugal, educates her and wishes to marry her. Just as they are about to be wedded he is ordered to America; he sails, taking with him Zora, who meanwhile has fallen in love with an officer named Lorenzo, who, disguised as a sailor, has sailed with them. Salvador discovers that Zora loves Lorenzo, and is about to kill him when, a heavy storm arising, they are wrecked off the coast of Brazil. The natives are about to massacre them when Zora interposes, tells who she is, and prevents it. Salvador grows benign and consents to Zora's marriage with Lorenzo; "bless you, my children," etc. Curtain. This is not the first production of La Perle du Brésil, as that event took place in 1851; it was afterward played in 1857.

The Carnival festivities at Cannes and Nice have taken many people from Paris, especially those at Cannes, where the Prince of Wales was been participating in them. Still, in an enormous city like this, one scarcely notes the absence of the comparative few. One noticeable class that never thins out, but, on the contrary, seems to be always on the increase, is the street singers. I heard a most beautiful tenor voice last evening, and after following the direction from whence it came, I found its owner was a young man of about thirty. He sang wonderfully well, and with a voice which would be an acceptable acquisition to any light opera troupe, save for the one fault which one can note with so often among French singers, viz., that horrible vibrato, or, as I term it, the *musical wobble*; it ruins the most perfect timbre. Upon inquiring who these street singers were I was told that many of them are *Concertino pupils* who, unknown to their professors, go around at night singing in the streets, and that many of them earn a good living in this way. Some of them play really well, and some out in the hope

that in the course of their wanderings they may be heard by some manager, be appreciated and engaged *à la Wachtel*; but I am afraid that their chances are rather slim, for just now Paris is overrun with would-be Van Zandts, Nevadas, Pattis, and the like. There is a goodly sprinkling of Americans among this number, and the Parisians take very kindly to our nation, for, as I have said before, the principal luminaries of the French operatic stage are daughters of Uncle Sam. And here let me put in a word of advice to those who intend going abroad to study singing. On no account should they go to the Conservatoire if they can possibly afford to do otherwise—I mean if they look to it as a means of bringing them out. The only way is to go to one of the private teachers (St. Yves-Bax is one of the best), and take as many lessons per week as can be afforded, and the aspirant for fame is paid better in the end; for not only does she make her debut sooner and study more thoroughly, but there is more interest taken than there is in the Conservatoire, which is a sort of musical hot-house, where the vocal buds of promise are forced to bloom before they are even full-fledged buds. Moreover, if one wants to sing in Italian opera, a private teacher is by far the best, and an Italian at that; and yet one who can instruct in French opera as well. For eventually one becomes played-out even in France, and French opera is not wanted as a permanency anywhere else, while Italian opera is the opera of the world. And, therefore, it is better to study for what one can use in every country, instead of what can only be used in one.

Next week Sara Bernhardt's jewels are going to be put up for sale at the Hotel Druot, for, notwithstanding her successful season in America, Sara has many debts which not even her present salary nor her son Maurice's speculations at the Ambigu can pay off. So I am looking forward with interest to seeing this display of jewels, which, I am told, is to be very fine. I hope the sale will be a success and will get her out of her trouble, for, notwithstanding the social atrocities which she has committed, she is without doubt one of the most wonderful women that ever lived, and if there is anything which ought to be respected it is brains and talent. There is little enough of either in the world, and still less of it combined. If I were to write a revised edition of the New Testament I should say that "brains, talent and charity covered a multitude of sins," and should insert an eleventh commandment in the 20th chapter of Exodus, viz: "Mind your own business; if you love your neighbor as yourself, let your neighbor's affairs alone." "Salmi, please 'make a note of it.'"

## Historical Essays on the Drama.

V.

Sophocles brought about a second revolution in tragedy. He introduced a third actor on the scene, and he restored the chorus to its original number, fifteen instead of twelve, to which it had been reduced by the same economic principle that in the present age starves the orchestra and utility because managers, being often mere speculators, cannot look beyond their box-sheet and see that proportion is the very soul of art, and that without art their business capacity is but as the dry husk from which the kernel has been extracted. Sophocles also caused his dancers to wear white shoes, so that their steps should show the better. He willed that at the poetic contests tragedy should dispute with tragedy only, and it must be confessed that, in this art, he far surpassed *Æschylus*, whose pupil he had been. Sophocles was born at Colonna, a town of Attica, in the second year of the seventy-first Olympiad, and he has honored the place of his birth by his tragedy of *Edipus in Colonna*.

Like *Æschylus*, Sophocles held a distinguished rank among the defenders of his country. He commanded a brigade under Pericles, and returned in triumph from an attack on the Lacedæmonian forces. He composed one hundred and twenty tragedies, and was publicly crowned twenty-four times. Of all this number of works we only know seven, the *Trachinians*, *Edipus Tyrannus*, *Electra*, *Philoctetes*, *Ajax*, *Antione* and *Edipus in Colonna*. Sophocles did not always recite his own pieces, as was the custom of the poets of the day, the weakness of his voice preventing him from doing it; but to him is due the credit of making the first great step in tragedy, and his pieces served as models for Aristotle's *ars poetica*. From the sweetness of his numbers he was called "the honey-bee," and in order to transmit his title to posterity a bee-hive was carved on his tomb. Pliny and Valerius Maximus assert that he died at ninety-five, of rupture at winning the prize of poetry at such an advanced age. Other authors relate that he gave up the ghost after a violent effort to deliver a long speech. But Lucian avers that he was choked by a grape-stone, and cites, in proof, the passage in *Satades*:

Sophocles grana vorans uvæ  
Strangulatus interit.

Sophocles had four sons, who, tired of waiting for their inheritance, referred to the Government as arbiter, alleging that by reason of his great age he was incapable of managing his own affairs. His only answer was the demand to be allowed to read his latest tragedy, *Edipus in Colonna*. He was loaded with praise, carried to his home with shouts of admiration, and his sons were covered with confusion. It is said that he even made a comedy on the affair, and we know that he resisted the attempt of several kings who tried to attach him to their courts, for the reason that he wished to end his days in peace.

Autipho, one of the sons of Sophocles, was also one of his contemporaneous poets, according to Plutarch; but we do not know any of his pieces. Jophon, the youngest of the sons of Sophocles, also wrote several tragedies, of which we know nothing. Sophocles had two nephews also, who bore his name. It is believed that the elder wrote forty tragedies, and was crowned ten times. Fifteen pieces are attributed to the second, some tragic and some lyric, and that is all we know about them. Such is dramatic renown, like the down of a thistle or the dew of the morning.

Æschylus next brought to pass a change in the manner of tragedy. He suppressed the prologue and trusted the development of his plot solely to the actors. He was also the first to introduce philosophy into his pieces. Born at Phyla, a town of Attica, he had been a disciple of Anaxagoras, and intimately acquainted with Socrates, he had discovered the works of Heraclitus hidden in the temple of Diana, and to the converse of these sages and the reading of their works he owed the clear and luminous moral with which he embellished the stage. In his youth his father had destined him for the athletic games. He combatted at the festivals of Ceres,

and was declared victor, but in his manhood he forsook the exercises of the body to cultivate the graces of the mind. He studied the art of painting with success, but abandoned it in order to devote himself exclusively to the theatre. Some authors say that he composed ninety-two pieces and was crowned fifteen times; but common report only give him the credit of seventy-five, and it is believed that, owing to iniquitous judges, who existed in those days as in the present, he was crowned only five times. Only eighteen pieces remain to us, *Electra*, *Hippolytus*, *Iphigenia in Aulis*, *Iphigenia in Tauris*, *Alceste*, *Hecuba*, *Orestes*, *The Phœnicians*, *Medea*, *Andromache*, *The Suppliants*, *Rhesus*, *The Trojans*, *The Bacchantes*, *The Heracles*, *Helen*, *Ion*, *Hercules* and *The Cyclops*.

The "Chronicles of the Oxford Marbles" estimate the number of pieces remaining to Euripides at seventy-five, and we find in the notes that follow his life, and before the translation of his works by M. Prevot, the titles of fourteen pieces of which we know nothing more. These are *Menesippus*, which he dedicated to Anaxagoras for the purpose of expounding his doctrine; *Danae*, *Ixion*, *Bellerophon*, *Æneias*, *Meleager*, *Ætolus*, *The Phrysiens*, *Palamedes*, *Phaeton*, *Æolus*, *Erechthia*, *Archelans*, a piece composed at the court of the King of Macedonia to celebrate the benefits with which he honored the poet, and *Alcigonon*. There are some fragments of pieces besides, of which the titles are unknown, but M. Prevot thinks that a son of Euripides, who had the same name, might have been part author at least.

## The Lights on the Road.

A reporter sitting in a barber's chair in the Union Square Hotel, and Jim Collier, having his blonde moustache curled in another, and the two talking of the success of *The Lights of London* through the country. Said Mr. Collier:

"When I secured the right to produce *The Light's of London*, I thoroughly canvassed the best plan of presenting it to the public in a manner to give the most satisfaction to them, and with an eye to reaping the most benefit for myself. I have had a great deal of experience on the road, and this experience I brought to bear on the subject. I decided to employ as good people as I could get, and to present the play with as good scenery and properties as were used in the original production at the Union Square, and to advertise it as well as I could possibly do. I tried it last Spring in Philadelphia at Haverly's Theatre. The original engagement there was for four weeks; but the success was such that we kept it on for seven, and the money receipts were the largest that had been known in Philadelphia in years. This run showed that the *Lights* was as good for the road as it was in New York, so I went to work at once, organized two companies, each equal to the other, had the same kind of advertising and stage accessories for both, and since the first of September both have been presenting it through the country with unexampled success both artistically and pecuniarily. We have met with some few accidents and have lost some few dates. Have had one set of scenery destroyed and new ones painted; but the particulars of these troubles have all been published and are of no interest now. The success of the season has been immense."

"How does it compare with your past seasons as a manager of traveling companies?"

"It is the best I have known. The play has been what the people wanted; it was put to them in the most attractive form, and they have appreciated and patronized it as well as I could hope for. Everywhere the houses have been crowded, and I could do as large business in many of the places by returning to them this season."

"Will you keep it on next season?"

"Yes, with both companies; and consider it just as good for another season as it has been the past."

"Have the floods in Ohio hurt you much?"

"Not much that I can see by the returns made by my managers. Last week I was at our opening in Pittsburgh; the house was crowded, and the business all through the week was great."

"How is your comic opera venture turning out?"

"Splendidly. In Boston we are nearing the one-hundredth night of *Iolanthe*, and there seems to be no abatement in the interest and attendance. Last week (our eleventh) we played to over \$7,000."

"Will you keep an opera company as a permanent institution now?"

"As long as it pays—yes."

"Any other attractions for next season?"

"None settled as yet, although I may have something new to offer to the public; but of that I will speak later."

## A Thrilling Story.

There are few localities in which one may gather more reminiscences, hear better stories, or listen to the description of greater personal exploits, than in Union Square. Your genuine actor, who has been out "on the road," mixing together the good and the bad, and adjusting himself day by day to the varying fortunes of his profession, becomes in time a philosopher, and nothing less than a stroke of lightning is likely to throw him off his balance.

I was in a little cluster of these people the other day, and you might have played *file-and-drum* to get together the fractions of a dollar from the crowd. Nevertheless, everybody was happy, the beer went its usual rounds, and there was not a man present who did not see "a silver lining on the cloud."

Amid the song and jest that prevailed, conversation gradually warped itself into line with adventures of actors in the far West. Among those who used to wear long hair, had seen hard service, and who, under the advice of Eastern business managers, were induced to drop the rifle and the buckskin and come to the metropolitan centres, Buffalo Bill, Donald McKay, and three or four other persons were mentioned; but there was one incident that cropped out in the "talk" which I thought worth keeping, if for no other purpose than that it might enter into history.

The speaker—I won't give his name—said: "Perhaps you don't know it, gentlemen, but two of the best Indian scouts and army interpreters, whose names are well known on the plains, are members of the dramatic profession and are in a fair way to make a great deal of money. One is Charles E. Emmett, known in the extreme West as 'Dashing Charlie'; and the other is 'Arizona John,' otherwise recognized as John M. Burke, who has successfully managed for many months the combination known as 'Old Shipmates,' of which Frank Mordant is the head and front of the offending. On the frontier these men were mates. They hunted and messed together and

took their dangers in common like twins. One day they became separated. Each had some work to do; but it was understood that both were to meet at a given point, under an old tree, near a spring, and at a point that was regarded as comparatively safe from Indian intrusion. Scouts are always on time. Punctuality among them is frequently a matter of life and death. Emmett had left his hut twenty miles away, and so timed himself as to keep his appointment; but on arriving near the rendezvous he saw no signs of his expected companion. His dog—an Indian hound—made the discovery. With the caution that attaches to scout-life, Emmett crept quietly among the underbrush until he was within a hundred yards. His faithful animal by this time was bristling with excitement. Too well trained to make any noise, he showed by his manner that there was danger ahead, and the scout, rifle at the poise, dropped on his knees and waited. It was only a moment before he discovered a panther crouching on the limb of a tree over what was the trysting place of the two friends. It was but the movement of a rifle barrel, a short, quick, steady aim, and in an instant the beast, already poised for its leap, fell in front of 'Arizona John.' A moment afterward the two friends were together. John always carries a 'pistol,' the contents of which are supposed to keep out the frost, and the two scouts, sitting on the old log in front of the spring that bubbled at their feet, spent a goodly portion of the afternoon 'dashing Charlie' had the quarters of an antelope on his saddle, and together the men made their homely meal.

"Smoke from the fire, however, had attracted the attention of Indians. The scouts, while not in the enemy's territory, were so near that the runners from the hostile tribes could quickly reach them. There was a dash and a capture. The two men were quickly in custody. Burke was lassoed where he sat. Charlie likewise felt the noose, but whipping out his hunting knife, cut it apart and dashed into the woods. There good luck carried him to the direction of his horse, and he was off like a shot, not, however, until he had spent one of the chambers of his rifle and brought down a red-skin.

"Once safe, the all-important consideration with Emmett was the rescue of his friend 'Arizona John,' inasmuch as a few hours would determine his fate. A prisoner of such importance could meet with but one kind of death—that at the stake, and to prevent this 'Dashing Charlie' bent his every energy.

"The Sioux village was about twenty-five miles distant. Burke was to be carried there. Ten miles from the old tree where he was captured was a spot where Emmett had concealed extra weapons in case of necessity, and it was to the latter place that he made his detour after eluding pursuit. Providing himself for every emergency, he remounted and, under cover of night, reached the Indian camp, where he had every reason to believe his friend had been carried. The utmost precaution was necessary. Creeping stealthily through the undergrowth, he approached the outskirts of the Indian village, and by the light of the camp fires saw Burke bound and ready for the living sacrifice that was to take place on the coming day. Until they got to sleep—the warriors and squaws—it was patient waiting, but meanwhile Emmett had not been idle. He had led two of the best of the Indian horses from their corral to an opening, and when the proper moment came, he crept as softly as a cat to the place where his brother scout lay tied hand and foot, and cut the wiles, gave him knife and revolver, and the two bold, brave men stole away. Arizona John could scarcely credit his senses; but it was not a time for thanks. The two friends could only grasp hands in silence; but the next day after they reached the shelter of a neighboring Indian agency—well, you bet!"

And so ended one of the stories among the actors.

## Letters to the Editor.

GALVESTON, Feb. 21, 1883.

Editor *New York Mirror*:—I was surprised upon reading the statement of Mr. Stone, agent of Mlle. Rhea, in *The Mirror* of 10th, as the same is false in many particulars, and I cannot imagine why Mr. Stone should so misstate the facts in this case and use my name in the way he has done, when he knew or should have known that the contrary was the case. Believing *The Mirror* would not intentionally do any one an injustice, I herewith give you the true facts.

When New York last Summer I made a contract with Mr. Stone for six nights and two matinees for Mlle. Rhea, commencing Monday, Jan. 23, 1883, the first three nights and one matinee at Galveston, the last three and matinee at Houston, for which I guaranteed him three thousand dollars (not \$2,500, as he says). It was understood that one-half of the guarantee applied to Galveston, the other half to Houston, I assuming the Galveston half, and Mr. J. E. Reilly, manager at Houston, the other half, each being independent of the other. This was so understood by both Mr. Chase and Mr. Stone, and they governed themselves accordingly when here. Owing to a railroad accident the company did not arrive until Tuesday, the 23d, thus losing the opening night, and creating an idea in the minds of the people that they might not arrive at all. I was compelled to refund a large portion of the advance sale for that day, some few exchanging tickets for the next performance. We played Tuesday evening to over five hundred dollars, weather very bad. When counting up that evening I remarked to Mr. Chase: "How about the loss of last night?" He answered: "We will have to grope that." They played Wednesday matinee and night to over \$500, playing in the three performances to about \$1,600, weather still very bad. I paid Mr. Chase money at every performance as per contract. When we settled Wednesday evening Mr. Chase allowed me \$428.50 for the loss of Monday night. I claimed \$500; but he thought the matinee was worth anything, and I settled with him on his figures without any more whatever, and the next day paid him in full for his Galveston guarantee—\$1,000.00. The company went to Houston, playing under Mr. Reilly's management. Mr. Chase telegraphed me that there was some misunderstanding regarding the terms, and for me to come up. I at once wired Mr. Reilly to know what the trouble was. He answered, "Come up first train." Accordingly Saturday morning I went to Houston, and meeting Mr. Chase on the street he informed me that Mr. Reilly claimed he was to play the company only two nights; that he thought Mr. Reilly was willing to give him a reasonable guarantee for two nights. While talking Mr. Reilly came up. We all went to the opera house, and during the conversation Mr. Chase told Mr. Reilly that as the weather was very bad he would cancel the night performance and allow him \$500, if agreeable to him. Whereupon Mr. Reilly agreed to pay Mr. Chase \$1,000 in full; but an hour or so later I was informed that Messrs. C. and R. had had another conversation, and the matinee performance was cancelled. Whether Chase allowed Reilly anything therefore I do not know, only that Mr. Reilly paid Chase the full sum agreed upon, whatever that was. My loss in Galveston was nearly \$500, including hotel expenses, which I paid myself. What Mr. Reilly's loss was I do not know; but he claimed it was so heavy that I should stand a part of it, and rather than have a misunderstanding between us, I paid him \$150 toward making his loss good.

These are the true facts of the matter, and I challenge Messrs. Chase, Stone or Reilly to deny them.

Respectfully yours,

J. E. SEXTON.

Smiley Walker, agent of Roland Reed's *Cheek*, spent Saturday and Sunday in New York. The company are now working their way to California, but will return East in time to fill a ten weeks' season in the Metropolis during the coming summer. Mr. Walker says the business of *Cheek* is better than Reed expected it would be, and thus he is willing to risk such a long season here.

## ONE-NIGHT STANDS.

Pittsburg, Pa.

John A. Ellsler, manager of the Opera House: "I have not given the subject serious thought; yet I know the small towns have really been 'showed' to death. Why, take the smaller towns of Ohio, for instance. Any one of them plays more attractions in two months than we play during the season. Yes, *The Mirror* is right. The weekly attractions in the smaller towns should be gauged by the number of inhabitants and the amount of money each town is able or disposed to contribute toward amusements. I think a Managers' State Association should be formed as a preventive against existing abuses. I heartily commend the course of *The Mirror* in the matter and wish it success."

Fred. A. Parke, manager of Library Hall: "Though my experience in the business has been limited to the management of Library Hall, I am fully aware of the fact that theatrical business has been greatly overdone in the smaller towns. Every combination that plays with me complains of the one-night stands, and I think *The Mirror's* agitation is timely and should be encouraged. I am in favor of anything that will benefit the profession."

Harry Williams, manager of the Academy of Music: "My dear sir, you have no idea of the wretched manner in which theatrical business is conducted in the smaller towns. Take, for instance, Reading, Pa., or Rochester, N. Y. Both these places have two theatres. The population in either town does not exceed 25,000, which would support, probably, two attractions a week. Yet I have known these towns to play as high as five or six, and all to losing business. It is much harder with variety than with dramatic companies. The former's salary list is larger, and as a general rule the number of people is greater, I don't know of any variety combination that makes a dollar in the one-night stands except Pat Rooney. He claims to make money, and if he does, his is an isolated case. I will not play my combination (the Manchester and Jennings) more than two weeks in one-night stands next season. I am in favor of any movement that will tend to make the one-night stands profitable; but I hardly think a Managers' State Association practicable. The jealousy existing between managers in small towns where there are two houses would cause one or the other to run in a big attraction on off-nights. However, keep the ball a-rolling; some good may come of it."

Harry Kennedy, manager of the White Slave combination: "Yes, indeed, there are too many attractions booked in the small towns. We played *The White Slave* to \$350 in Columbus, O., the other night. We would have played to a thousand dollars had there not been so many attractions run in ahead of us. I sincerely endorse *The Mirror's* agitation. A Managers' State Association would be a great benefit if entered into in the proper spirit."

Nat Salsbury (Troubadour): "Goodness gracious, yes! The fact is patent to the most casual observer that the smaller towns are in a deplorable condition. The people are disgusted with the number of 'shows' that are run on them. I have known Columbus, O., to play a dozen different attractions in two weeks. If the managers would stick, a Managers' State Association would be a good thing."

George H. Fitchett, Meteor manager: "The formation of a Managers' State Association to do away with existing abuses in what are known as one-night stands would be the best thing for the profession that could happen. We continually lose money in the small towns. We played at the Academy, Chicago, and cleared \$2,000. We dropped every cent of it the following two weeks in one-night stands through Illinois and Ohio. I am glad *The Mirror* has taken the matter in hand. Win it all success possible."

Portage, Wis.

Manager James Dullaghan says: "I have read with interest the discussion that has been going on in *The Mirror*. I read a prominent traveling manager's opinion in last week's issue, and I think it is far from fairness toward local managers. If our local managers will read *The Mirror* once a week, they will gain some idea of the prominence of different organizations and then will know who to rely upon. I have been manager of our opera house for more than three years, and this has been the first season I ever had a date cancelled. I have never had trouble through 'stars' not appearing; for if any prominent company writes for a date, I never fail to mention in my reply that the star named must appear. In this way I find out whether we are to have a No. 2 party. Hereafter, whenever I do not consider a manager trustworthy enough, I will insert in my contract the forfeiture of a certain sum payable at any bank in the United States, providing date is cancelled. Any manager booking with me can insert a special clause that 'this will be the only company that will appear in our house in two weeks'; for I intend to book only two attractions a month."

"The principal evil is with local managers who know nothing of the profession, and this class would be the first a State Association would have to contend with, and I would be in favor of renting their theatres for a number of years. We have a few of this class in our own State, and in cities not small by any means. I give managers writing me for a date a week or ten days to answer. If not heard from in that time I cancel their application. I hope *The Mirror* will come out ahead in its reform agitation."

Goldsboro, N. C.

J. A. Bonitz, editor of the *Goldsboro Messenger*, and proprietor of the *Messenger Opera House*, is an admirer of *The Mirror*, and has read your views and the many interviews with local managers with more than ordinary interest. Mr. Bonitz heartily endorses *The Mirror's* suggestions in reference to one-night stands. He would like to see some plan suggested under which first-class companies can fix their routes so as not to conflict with the one-night business, and to assure for local managers at least one entertainment each week. Unless this can be arranged, he fears the plan would work great inconvenience and involve loss to companies. This State might be easily controlled by a Managers' Association, and by dividing it into Eastern and Western circuits—first on the Atlantic coast, to the South to Richmond, Raleigh, Goldsboro and Wilmington, and the other to Danville, Greensboro, Winston and Charlotte. These cities will sustain, and sustain liberally, one or even two good attractions a week.

Mr. Bonitz has determined upon a more careful booking of companies the coming season.



son. He finds that it pays him better to have only good attractions and less of them than to book at random. Efforts will be made to organize a State Association.

#### Memphis, Tenn.

The manager of Leubries' Theatre, Frank Gray, says that he is not personally interested in the question, as his city is capable of supporting a theatre open the season through; but he thinks the position assumed by THE MIRROR is correct and the scheme it advocates the only one by which existing evils may be remedied.

#### Cedar Rapids, Ia.

Manager C. G. Greene, when interviewed on the interesting subject of the "one night stands," cheerfully gave his opinion as follows: "I fully endorse THE MIRROR's commendable efforts in the theatrical reform movement as regards the limitation of attractions in the smaller cities. I am, and always have been, practically in favor of giving but one or two attractions each week throughout the entire season, believing that nothing can be gained in surfeiting the public taste to satiety. I find that two first-class attractions each week pays both the house and company better than an avalanche of 'shows' of an inferior quality; hence I make it a point to book none but good attractions."

"I can't see any protection arising from a Managers' State Association, as suspension of membership would be the only penalty for misdemeanor. I think it best to trust wholly to the better judgment and discretion of local managers, for certainly they cannot but see the benefit in practically supporting THE MIRROR in the one-night-stand reform."

#### Iowa City, Ia.

Manager Coldren, of the Opera House, says he is in favor of a Managers' State Association, and knows it would be better for all concerned to have but one entertainment a week. He wishes you success in your movement, and is ready at any time to render any assistance.

John W. Dunne, manager of Charles A. Gardner, is in favor of the movement. He hopes THE MIRROR agitation will be successful; but says he cannot see just how it can be made so.

#### Waterloo, Ia.

THE MIRROR reform in one-night stands meets with favor here. Mr. Burnham, manager Opera House, had already contemplated its adoption for next season. Our experience this winter has demonstrated the necessity of a remedy, and there seems no other way than by the concerted action of all managers.

#### Fargo, D. T.

Your correspondent interviewed A. S. Capehart, manager of the Opera House, in regard to one-night stands. Mr. Capehart is well pleased with THE MIRROR's plan, and says he will play but two attractions a week hereafter. Fargo is the centre of the Northwestern circuit, and companies can play one or two nights on their way coming and going.

#### Council Bluffs, Iowa.

Council Bluffs, with a population of 20,000 or more, can well support three good companies a week during the season. Manager Dohany is well satisfied if he can book two No. 1 companies, providing traveling managers will stick to their dates. "Cancelling" is the evil to be avoided. If a local manager signs a contract for a date he is compelled to keep it, and cannot cancel it if something else suits him better. The following is a fair illustration: Some time ago a company wished to book for three nights, but the middle night had already been taken by another company. The company seeking three nights could not afford to lose one, and could not make it convenient to take any other dates. A few days later the other company cancelled its dates, and thus three nights were lost.

Manager Dohany thinks if there could be some plan adopted by which local managers would be secure in the matter of dates, the one-night stands would not only be better for the traveling managers, but would also be more remunerative for the local managers.

#### Make a Note of This.

Regarding your agitation, C. M. Yocum, manager of the Opera House at Wooster, O., will book here any combination or company that will pay the rent. He is not a member of the Ohio Association just formed.

#### Atlanta, Ga.

I have succeeded in obtaining opinions, as given below, and trust that they may further the object you have in view: Manager John Whiteley, of Whiteley's Hidden Hand combination, thinks THE MIRROR plan a good one, and would like very much to see it carried out. In his opinion it would pay the local as well as traveling manager much better than the present loose system in vogue in many parts of the country, and of which there is such good cause for complaint. The local manager should know from experience just how many attractions a week his town will stand. He should book only enough to meet the demand, and hold the traveling managers to the contract. Cancelling of dates should not be tolerated. He gave one instance in which he paid \$300 for permission to cancel a date, as he desired to reach another place where a performance would pay him better.

Manager Rosenbaum, of Leavitt's Rentz-Santley company, is also of the opinion that THE MIRROR plan is desirable, although its adoption would not affect his company. He has more than once, finding his company delayed en route, telegraphed the local manager to hold the audience, and has given the performance at a very late hour rather than disappoint them on one occasion, in Texas, reaching the theatre at 10 o'clock at night, and going through the entire programme; after which the troupe took the supper they should have eaten early in the evening. A co-operation of local and traveling managers would be necessary to the proper carrying out of THE MIRROR idea, and this would necessitate the formation of State Associations.

Thomas Taylor, treasurer of Brooks and Dickson, is much pleased that THE MIRROR has taken up the agitation regarding one-night stands, and hopes that its efforts will be crowned with success. While he is in favor of its general application, it could not be enforced strictly in Atlanta on account of its situation and its being the State capital.

#### Lawrence, Kas.

W. F. March, treasurer of Bowersock's Opera House, says: "I heartily endorse THE MIRROR in the position it has taken on the one-night stand question. I have been convinced of the need of such a reform, and have already

inaugurated it by resolving to play but two attractions a week in this city. We can support two good performances each week, and are determined to use great caution to guard against 'snap shows.' We can hardly tackle the Managers' State Association question in Kansas; at least, will not attempt it at present."

Frank W. Paul, manager for C. B. Bishop, said: "I concur in this one-night stand business; but I am fully convinced that a fitful effort will accomplish nothing. It will take much time and determination to eradicate this growing evil. Hence I say that we must not only agitate it, but all hands must insist on it and keep it 'red hot.'"

#### Athens, Ga.

William H. Jones, manager Deupree Opera House, agrees fully with THE MIRROR in regard to one-night stands. Good attractions can be played to profitable business once a week. He desires to say that there has been an unusual amount of cancelling of dates this season, and suggests the propriety of so making contracts as to equally bind the local manager and the traveling manager. As the matter now stands, dates can be ignored without as much as "by your leave."

#### Random Expressions.

W. A. Edwards, manager of the Rooms for Rent combination, says the business of his company has suffered somewhat from overplayed one-night stands, and gives an instance of being sandwiched in between Mary Anderson and Buffalo Bill, all in one week, in a town that could only stand, profitably, about one entertainment a week, notwithstanding that his contract with the local manager expressly stipulated that the latter was not to play any attraction later than one week before. Mr. E. is in favor of Managers' State Associations, and concluded by stating that if THE MIRROR succeeded in bringing about this reform, that it would be a great blessing to the profession.

J. P. Johnson, manager of Oliver Doud Byron's combination, says: "The idea seems to be a good one; but I am doubtful if it can be perfected. Managers of one-night stands won't stick together."

Charles McGeachy, manager of a Madison Square company, is quoted thus: "THE MIRROR's proposition is a good one. THE MIRROR never tackled anything that did not benefit the profession. It has always been my opinion that every town has a certain sum of money to expend weekly upon amusements; consequently, the fewer the amusements the greater the profits. THE MIRROR has my co-operation in the matter."

William Welch, the managing director of Callender's Merged Minstrels, said to our Portland correspondent that he considered THE MIRROR's plan for reforming the one-night stands an excellent one. He thought that to establish a general headquarters in New York, and have the managers of all small cities and towns do their season's booking from this one agency, would do away with many of the evils and avoid the conflict in dates that so many combinations have to contend with.

John F. Shea, business manager for Robson and Crane, says it is a good idea, and that when managers of first-class combinations are assured they will not be crowded between three or four inferior attractions in towns that can hardly support two a week, they will give these towns more attention, and when once booked will fill the date.

Charles A. Haslam, business manager of a Madison Square Esmeralda company, says: "It's a move in the right direction and ought to be carried through."

J. H. Surridge, business manager of Leavitt's Gigantean Minstrels, says: "A good thing and hope it will be carried into effect."

W. G. Hunter, Jr., late manager for Ada Dyas, says the idea is a good one, but thinks the fault lies more with the traveling than with local managers. The latter are compelled to accept more dates than business will warrant, for should they reply, "We have as many nights booked for that week as the place will stand and don't care to play any more," the general reply is, "I don't care how many nights you have booked; if date is open, book us, and if you will not share we will rent." Then, the local manager is compelled to book more than his town can support, in anticipation of some cancelling their dates. The only relief will be when companies, after once making a date, will keep it or give sufficient time in cancelling for the local manager to secure another attraction.

#### Utica, N. Y.

Manager Yates, of the Utica Opera House, says: "I have read the numerous articles in THE MIRROR on reform in one-night stands, and I think them in the main sound. The trouble is that in towns where there are rival houses, each house is trying to get all the attractions. There are certain times in the year when I can book companies pretty thick—say three or four a week, while at other seasons of the year one week is sufficient. I also make quite a difference in regard to what kind of attractions I book. I might roughly place them, for the sake of illustrating, in five classes; and these might be subdivided again into a great many more; but I will divide them into five, the Drama, Spectacular, Variety, Minstrel and Opera. Now no three dramatic companies nearly alike could do a very big business here three nights in succession, and the same would hold true of the other classes."

"The thing is to get a variety of attractions. You see the public are a great deal like ourselves—they like a change of diet."

"There are not enough people in the country for the number of companies on the road. I have always thought that the Darwinian theory holds good in the show business—the survival of the fittest. The people themselves are the best judges of what they want to see, and what they want to see they will willingly pay their money for; but it is a hard matter to draw them to see some unknown play by some unknown author, and by some unknown star, supported by an unknown company—no matter how gorgeous the printing may be. Now, you see if I had one show of this kind and nothing else booked, I might get them house enough to pay their hotel bills and get out of town on—and that would be about all I could do; only it takes me some time. Ten years or so ago, before the sharing system came into vogue, the companies all booked their routes and took their chances. The strongest attractions did the best business, and I think they do under the present system of sharing. This sharing system keeps a great many of the weaker companies on their feet for months, when under the old system of renting they speedily succumbed. I think the Managers' Association is an excellent idea. With such an Association the matter of dates might be arranged, while it would serve as a means of weeding out the scores of fly-by-night companies that now infest the country. THE

MIRROR is always up to some scheme for the benefit of the profession."

#### Racine, Wis.

An interview with Manager Wood, of the Blake Opera House, in regard to the future of this elegant house, brought out an emphatic statement that he should adhere strictly to his determination to play but two companies a week. There can be no doubt but that Mr. Wood means just what he says, as he has kept the house closed this week rather than accept the business offered him. His determination to establish this rule will fill next season's dates with good attractions.

ERIE, Pa., Feb. 22.

#### Editor New York Mirror:

DEAR SIR:—Appreciating your kind offer to publish complaints of Opera House managers, permit me relate my experience with the Wilbur Opera company.

In June last I closed an engagement for their appearance in Park Opera House on Feb. 4, 1881, and they were booked accordingly. Time passed, and Mr. Wilbur sent on his contracts, which were signed, and one returned to him. About three weeks prior to the date specified for their appearance here, I wrote the manager about the engagement, and asking that in view of the fact that Olive and Mascotte had been overdone in Erie, he substitute Pirates of Penzance or Iolanthe. In due time he replied to the effect that he would do his best to produce Pirates of Penzance. The company was then in Michigan and working this way. From that date I heard nothing further from him, and anxiously awaited the appearance of his agent, which never took place, the company finally passing by Erie and going to Pittsburgh without fulfilling their engagement with me or sending any notice whatever. In the meantime Brooks and Dickson and other managers had applied for the date, but were, of course, refused, as I had reserved that date for the Wilbur company.

It is just such business as this that THE MIRROR can break up, and receive the thanks of every hall and opera house manager for so doing. I have had dozens of similar cases to Wilbur's during my connection with the amusement business, but speak of his case as it is the latest, and I hope, with the aid of your valuable paper, it is the last.

Respectfully yours,  
WILLIAM J. SELL,  
Manager Park Opera House.

TITUSVILLE, Pa., Feb. 19.

#### Editor New York Mirror:

I freely give my views in regard to your remedy for over-showered towns. The reform you propose is one of the best for the profession, and if we could perfect a State Association we would have a firm platform to work upon. I sincerely hope the managers of the various opera houses in the State will take this matter in hand and organize an Association.

We could also rid ourselves of the unprofitable nuisance of middle-men, or circuit managers, who absorb a great portion of the profits that naturally belong to the local and traveling managers. Let local managers give their views on this subject, and let us also make this a plank in our State Association platform.

Yours, respectfully,  
R. W. BARNSDALL.

MEADVILLE, Pa., Feb. 17.

#### Editor New York Mirror:

DEAR SIR:—I have read with some interest the many articles that have appeared in the columns of your paper from time to time in relation to one-night stands. I have run my house for the past year, following the principle advocated by you—"allowing no more attractions than the town would stand, and giving them all good business." The result has been very flattering, indeed. There is only one stumbling-block that presents itself to my mind, which is this: Last Summer, I entered into contracts to play four first-class companies, all in the month of January, and, as near as possible, one week apart. I put in three other attractions in that month, which was not too many for the place. I had several opportunities to put in others, but would not do so. What was the result? Some time in December I got a letter from Company No. 1, saying they had changed their route, and to cancel Jan. 5. Following immediately came the cancelling of Jan. 16. Next a telegram, saying, "Must change route; cancel Jan. 23; will try and play you later." About the same time I received a letter saying, "Cancel Jan. 30." And another cancelling Feb. 10. I had contracts with all of these to play on percentage, executed last Spring and Summer, and strange as it may appear, not one of the five managers offered to settle with me for any loss I might sustain, but seemed to think that it was their right, by long custom and practice, I suppose, to break them at will.

Why should the traveling manager be protected and the local manager left without redress? What is the object in making a contract if it is to be blown away at every change of the wind? Suppose, on the other hand, that I had entered into contracts with other attractions for the same dates, and because I thought that one would pay me better than another, or that I could get a better percentage, would I be permitted to set my contract aside at will? I think not. The disappointed managers would have entered suit in less than twenty-four hours.

It is my hope and wish that these evils may be corrected at an early day, and so adjusted that the rights of all will be protected. There is no reason why the law and principles that govern the great mercantile and business transactions of the country should not govern as well the theatrical profession in all its departments. How quickly the business world would be thrown into confusion but for legal restraints and a developed system. I am with you heart and hand.

Respectfully,  
H. MORRIS RICHMOND.

#### Kelly Leaves Thompson.

Will W. Kelly, manager of the Charlotte Thompson company, reached the city Tuesday, and was kept very busy answering letters and telegrams that had preceded him. A MIRROR reporter found him in the office of Spies and Smart, and asked some questions concerning his tour. Mr. Kelly said:

"The company is in Little Rock to-night, on its way East from Texas. Though some weeks have not been so good as others, still our business has been excellent, and we have not played a losing week since we started out, and many weeks the profits have been very large."

"Then why do you close the partnership at the end of the season—why not continue it?"

"Because we cannot come to the right kind of an understanding. Miss Thompson was never a great success until I took charge of her; and by pushing things, by good advertising and by an energy that never slept, I have made her both well-known and popular. I had a good contract with her and wanted to continue it; but Loraine Rogers, the husband of Miss Thompson, wanted too much say in the management next season, and I would rather stop than accede to this. He kindly admits that I am a good advertiser, but says that it is Miss Thompson's name that draws the money and that I take no chances whatever. This is true. I did not take chances to lose, because I intended to and did make money all the time. I was to pay all losses, and as we did not have any, Rogers says I took no chances."

"You positively sever your connection with her this season, then?"

"Yes; on June 3. I have received exactly eleven offers to manage next season, and I do not know what to do. I am going to Philadelphia to-night to see a party, and may close for next year before I return. I will join the company again next week in Nashville, and shall try to keep business up to our past standard, and I hope that next season the lady will enjoy even greater success than she has during the present."

#### N. F. Brisac.

ASSOCIATE MANAGER.

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